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WOVEN TREASURES OF BAMBERG, GERMANY

SPRING 2002 ANTIQUITIES SALES

THE TOMB OF ALEXANDER THE GREAT

ENGLAND'S MARITIME HERITAGE

NEW GREEK BRONZE STATUE FROM CROATIA

MEDIEVAL GLASS PRODUCTION & TRADE

ZOROASTRIAN ART

SASANIAN SILVER PLATES

An Aztec votive vessel in the form of Chicomocaltli, deity of mature corn, holding a pair of ripe cobs: c. AD 1500, polychrome clay, H. 106 cm. Recently excavated in Tlahuac, Mexico City. On display at the Royal Academy, London. Museo Nacional de Antropología, Mexico City, Mexico, 10-571544. Photo: Michel Zabé.
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**EDITORIAL**

**Eastern Focus and the British Museum's Crisis Paradox**

Ever since the earliest pioneering decades of the Grand Tour to the Near and Middle East during the 18th and 19th centuries, conducting archaeological investigations in this part of the world has been a great physical and mental challenge. Often beset with a hostile native reception, war, and, not least, hopeless political mazes, as a façade of indigenous cultures archaeology and history are often understandably not deemed priorities. Combined with often uncompromising arid and desert landscapes, the sheer volume of archaeological fieldwork conducted in the East is a great testimony to humanity's perpetual quest for knowledge.

Fieldwork in several countries with hugely evocative archaeological resources, notably Iraq and Israel, is currently either highly limited or at a standstill. This year the situation in Israel is the worst since the foundation of the State 50 years ago, with 22 of the 25 university missions working there cancelling excavation seasons. Judged against the current starvation of new data emerging from such countries, the British Museum's 'Queen of Sheba. Treasures from Ancient Yemen' is a triumph (see Minerva, July/August, pp. 25-27). Do not be fooled: this is not yet another sensationalised exhibition dumbed down to examine the historicity - reality or myth - of the biblical figure of Sheba. From the typical ancient local calcite-alabaster statuettes, to an incredible 6th century BC tin-bronze altar dedicated to the deity Rahma and decorated with sphinxes, to inscribed bronze statues of the 2nd-4th centuries AD (delightfully arranged in open spaces in a free-moving environment), the exhibition is a refreshing expose of ancient Yemeni culture little known in the West. By the time the visitor leaves, interest in Sheba herself has become simply coincidental to the wider cultural canvas.

Ironic yet sad then, that such a triumph is tempered by serious rumblings of discontent at the British Museum related to governmental underfunding. The most famous museum in the world, visited by 4.6 million people annually, is currently barely able to perform its core functions. The planned 150 staff reduction (a 15% cut), which has led to the first staff strike in 250 years, will only compound the problem. The yearly financial undercutting by the government has eroded the museum’s grant by 30% over 15 years; like a stranded whale the museum is left gasping for air.

Irrespective of the current mudslinging, which has criticised the managerial policies of the museum, the unavoidable reality is that the English government is failing to nurture one of its most important children. When juxtaposed with the near £1 billion outlay spent to build Britain's farriscal Millennium Dome on a patch of swampy ground by the Thames, not to mention Britain's £2 billion investment in the development of the US F-35 fighter plane to be unveiled in 2008, and its commit to buy 150 at £40 million a pop, the British Museum's need for an extra £6 million a year is but a drop in the ocean. For such cultural negligence, and for stifling education, the government should be ashamed.

Jerome M. Eisenberg, Ph.D.
Sean A. Kingsley

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Thomas Levy from the University of California (San Diego), and by UCSD research associate Dr Russell Adams, has uncovered the largest Early Bronze Age metal workshop in the Middle East at Khirbat Hamra I'dan, dating to the EBA III period of c. 2700-2200 BC, with various phases of production preserved in situ beneath earthquake debris.

So far about 3782 archaeometallurgical finds have been excavated from more than 80 rooms in an area of about 977 square metres, covering all phases of copper production and ranging from crucible fragments, lumps of copper, slags, ores, and copper tools (axes, chisels, pins) to copper ingots, furnace remains, ceramic casting moulds, and stone hammers. Until now, the largest assemblage of contemporary metallurgical remains was the 70 crucible fragments and 70 casting moulds found during Schleemann’s excavations at Troy in Turkey. This represents an astounding increase in our understanding of early metallurgy. To fully understand the chemistry and pyrotechnics behind this Bronze Age metal factory, Professor Andreas Hauptmann of the German Mining Museum (Bochum) is spearheading the archaeometallurgical analyses of the discovery.

Bordered by regional superpowers in Egypt and Mesopotamia, this Levantine region has traditionally been considered peripheral to Early Bronze Age centres of civilisation. However, Khirbat Hamra I’dan would now seem to be the largest copper production centre in what was at the time the most prolific production area in the ancient Near East. In this period gallery mines were quarried in the Faynan for the first time, and 13 contemporary smelting sites have been discovered where some 5000 tons of slag indicate metal production of perhaps several hundred tons of copper between c. 3600 and 2000 BC.

Compared to the more moderate local production during the Chalcolithic period (c. 4500-3600 BC), probably controlled by chieftains, the contextual data from the Early Bronze Age III strata of Khirbat Hamra I’dan (c. 2700-2200 BC) point to ‘factory-like’ production technologies within a trade based commercial environment.

Working with Dr Mohammad Najjar, Director of Excavations at the Department of Antiquities of Jordan, the UCSD team has prepared this and other sites they have excavated for eco-tourism. The research was supported in part by the National Geographic Society and the C. Paul Johnson Family Charitable Foundation, Napa, CA. (The scientific publication of the project results appeared in the June issue of the British journal Antiquity.)

Professor Thomas Levy, Department of Anthropology, University of California

**Revealing Roman Catterick**

The construction of the A1 Catterick by-pass in 1959 signalled the start of the modern exploration of one of Roman Britain’s archaeological jewels. Roman Catterick (Catarractonium) in North Yorkshire was until that time largely a greenfield site occupied by a single farm, the modern village of Catterick lying 1.5km to the south-east.

The Roman town developed from a fort and vicus (civilian settlement) established around AD 80 where Dere Street, the Roman road from York to Hadrian’s Wall, crossed the River Swale. There is now evidence of three forts at Catterick, the second being constructed around AD 160, some 40 years after the abandonment of its predecessor. The third fort belongs to the later 3rd or 4th century and was integrated into the stone defences of the town. This last fort, which is completely unexplored, was probably garrisoned until the end of the Roman period in Britain sometime during the early 5th century.

The pivotal position of Catterick in the transport system led, in the early 2nd century, to the establishment of a mansio, an inn or posting house for official travellers using the cursus publicus (Imperial Post). This building, which remained in use for around 100 years, was fully excavated by Professor John Wacher in 1959. It was shown to extend over 3000 square metres and was probably in part of two-stories. It contained much painted wall-plaster and had an extensive bath-suite.

Two kilometres south of the town a roadside village developed at Bainesse on Dere Street, not long after the first fort was built. The buildings at Bainesse were all set at right angles to Dere Street, and the settlement showed a similar development to the town. In both cases timber buildings were gradually replaced in stone. The Bainesse settlement declined in the 3rd century, possibly as a result of the increasing prosperity of the town, although we do know that parts of the roadside settlement continued into the 4th century. The Bainesse site may have been the main focus of the Roman pottery industry at Catterick and will have had agricultural functions.

Excavations at Bainesse in 1981 revealed a remarkable burial belonging to the period AD 275-350 within a small enclosed cemetery close to Dere Street. The skeleton had its head to the south-west and had been buried with two staves, a stone slab, and a large piece of flint. It was accompanied by a jet necklace of over 600 beads, a jet bracelet of 32 links on its
left wrist, a shale armband on the upper left arm, and a twisted bronze wire anklet on its right ankle. When discovered it was assumed that the burial was that of a woman. However, osteoarchaeological analysis in 1986 showed it to be that of a man aged 20-25. This mysterious burial remained an enigma until 1990, when Dr Hilary Cool was working on an overall synthesis of the finds evidence from Roman Catterick. A reconsideration of the jewellery led her to conclude that the burial might be that of a gallus, one of the followers of the goddess Cybele who castrated themselves in her honour. In this the galli imitated Cybele's young lover Attis (or Atys) who, myth records, castrated himself to demonstrate his remorse after he was unfaithful to her. No evidence of clothing survived, but it is known that galli abandoned male clothing and adopted a long-sleeved, belted colourful gown and wore a turban or tiara over female hair styles.

To date no temple to Cybele has been found at Catterick, but the discovery of the gallus at Bainesse may suggest the presence of a temple here rather than in the town, and it is possible that it may have formed a focus for the roadside settlement. Looking at Roman Britain as a whole, no temples are known that can be attributed to Cybele with certainty, although the temple known as 'Venantium 2' may have been dedicated to the goddess. Other evidence of her cult is fairly widespread. In the north there are altars and statuary from Carvoran, Corbridge, Chester and perhaps Chichester.


although in the latter case the attribution to Cybele is uncertain. In Yorkshire Catterick has produced a small bust of Attis in the form of a decorative mount. Further south there are two, if not three, representations of Attis from London, along with a highly decorated castration clamp which depicts Cybele and Attis, and collectively these suggest the existence of a temple there. It is not clear if a far plainer set of castration clamps from Chichester were intended for use on men or animals. Other finds suggest a temple to Cybele at Gloucester, with representations of Attis also being known from Ipswich and Mildenhall.

Away from Bainesse the Roman town prospered through the 4th century and was certainly occupied into the 5th. However, the end of the town is obscure. Whatever happened, it is likely that the Roman town and its defences remained a focus for settlement well into the 6th century. That is beyond the end of coin supply to the area and the collapse of the Roman pottery industries, events that rob us of the ability to readily date deposits.

The Roman evidence from Catterick has recently been published in a two volume monograph: P.R. Wilson, Cataractonium. Roman Catterick and its Hinterland. Excavations and Research, 1958-1997; Council for British Archaeology Research Reports 128 (Part I - 567 + xviii pp, 228 figures, 95 plates) and 129 (Part II - 524 + xxv pp, 200 figures, 9 plates). Both volumes are priced at £32 each and are available from York Publishing Services Ltd, 64 Hallfield Road, Laverthorpe, York, Y031 7ZQ, or email enqs@ypx.ymm.co.uk.

Dr Peter Wilson, English Heritage

Ongoing Conservation at the Sanctuary of Lot, Jordan

During 2001 and 2002, conservation work was carried out at the Sanctuary of Lot, sponsored by the Hellenic Society for Near Eastern Studies and funded by the European Centre of Byzantine and Post-Byzantine Monuments. The buildings of the complex underwent major repairs and most of the mosaic floors were stabilised. The nave mosaic which was removed in 1994 was successfully re-laid back on site, using modern, well-tested methods and materials. There is now a plan by the Ministry of Tourism and Antiquities of Jordan to shelter the mosaics.

Although the narthex on the west end of the basilica (about one-quarter of the building) had completely collapsed down the slope, enough of the foundations survived to distinguish the western extent of the church. The main entrance of the basilica was probably located on the south-western side, adjacent to the reservoir. In the course of removing the collapsed lintel and door jamb, more than a dozen carved wooden plank fragments of the door were discovered. Other pieces of organic finds were made, including leather, ropes (some still knotted), basketry and garment fragments (among which were the oldest-known examples of ikat). Perhaps the most significant was a piece of parchment inscribed in 6th/7th century AD early Christian Palestinian Aramaic.

Further south, over 900 large sections of mosaic were also recovered, which once paved the entrance room of the church. Since most of the pieces were relatively intact as they had collapsed, the conservators managed to piece together much of the pavement as a giant jigsaw puzzle. They were handsomely decorated with animal and floral scenes. A large urn had a Greek inscription naming Kosmas, the mosaicist, as well as other church officials. This discovery was even more important because the mosaic was dated to AD 572/3, the year the church was ‘renewed’.

Dr Konstantinos Politis, Department of Medieval and Modern Europe, the British Museum
Source of Olmec Jade Identified

The first Olmec sculpture was found in Mexico in 1862, a colossal stone head uncovered by plantation workers looking for what they believed might be a cache of gold hidden beneath a large overturned iron kettle. It was nearly 70 years before a number of extraordinary objects were seen to be stylistically related to this find, evidence of the then unknown culture of the Olmecs, which is now thought of as the foundation of Mesoamerican civilization.

Ever since Alexander von Humboldt began collecting jade in Latin America in the 18th century, Olmec statuettes and axes, crafted more than two millennia ago, have been found from Mexico to Costa Rica. Figurative works in jade were made by the Olmec peoples of the Mexican Gulf coast and included human figures, human-animal dieters, plain and incised cells, and personal ornaments. These objects exhibit an extraordinary command of a medium that is extremely difficult to work. The preferred jade of the Olmecs was a striking translucent blue-green. Although subsequent Mesoamerican peoples carved and revered jade, an enlarged repertoire of colour preferences mark later works, while the Olmec type is more distinguished.

Since its discovery, collectors, geologists, and archaeologists have sought in vain for the source of jadeite of the precise hue and translucency prized by the Olmec peoples. Now scientists have announced the discovery of the source of Olmec jade, a mother lode of the stone in Guatemala: a location that could reveal much about the formation of trade routes in ancient Mesoamerica.

Russell Setz, a geophysicist who has spent 23 years searching for the source of Olmec jade, found a piece of jadeite identical to the translucent blue-green stones in the reject pile of one of the many jade shops in the colonial city of Antigua, central Guatemala. This surprising discovery led Setz to carry out an exploration of the surrounding area, following farmers who had collected jade into the mountains. In a 45m-long trench, uncovered by workers, he found blue-green jade in vast quantities. Setz returned to Guatemala in 2001 with a team of scientists, extending the search to a wider area, and found broken jade rock, a stone path, and pottery shards indicative of ancient mining and settlement.

Despite the size and volume of rocks found - one rock is now the largest recorded example - geological analysis had previously suggested that the site was an unlikely location to find jadeite. The remoteness of the area suggests that had Hurricane Mitch not uncovered the vein naturally in 1998, scholars would still be searching for the answer to the frustrating mystery of the source of Olmec jade. The new discovery now begs further questions about history and geology, opening up a wide new area of research. The discovery of jade in Guatemala indicates developed trade networks with Mexico and Costa Rica, where Olmec jade objects have long been found. Since such a trade route was formerly unknown, the most intriguing outstanding question is now what exactly were the Guatemalans receiving in return for jadeite?

Isobel Whitelegg
visitors an idea of the scale of the amphitheatre but also, perhaps, a glimpse of just how terrifying it must have been to walk out, alone, to face death nearly 2000 years ago.

The amphitheatre is open Mon-Sat 10-5; Sun 12-4; entrance £2.50 including Guildhall Art Gallery. For more information about the amphitheatre, see http://www.cityoflondon.gov.uk or Nick Bateman’s book Gladiators at the Guildhall (MolAS 2000).

Nick Bateman,
Museum of London Archaeology Service

NEWS FROM EGYPT

Small 4th Dynasty Pyramid Discovered near Giza

A Swiss-Egyptian mission has uncovered the base of a 4th Dynasty pyramid that may have made for one of the queens of Djedefre (c. 2566-2558 BC), son of Khufu (Cheops), builder of the Great Pyramid. The remains of the pyramid, consisting of stone blocks only about 1m high, were found near the pyramid of Djedefre at Abu Roash, about 8km north of Giza. Djedefre, the third king of the 4th Dynasty, is said to have usurped the throne by killing his half-brother. He ruled for eight years, being succeeded by Khefren (Chephren), builder of the Second Pyramid and the Great Sphinx. This is the 110th pyramid to have been found in Egypt and does not appear to be a symbolic ‘satellite pyramid’ built for ritual purposes rather than burial. It probably measured about 16m square at the base and was 57m high.

12th Dynasty Childbirth Stool Found in Abydos

A mud-brick childbirth stool, with a central hole, measuring 35.5 x 43 cm, has been found during the excavation of the home of the governor or mayor of Abydos by a joint United States and Egyptian team, including the University of Pennsylvania, Yale University, and the New York University Institute of Fine Arts, headed by Joseph Wagner. In addition to colourful designs depicting a female carrying her baby flanked by attendant women and Hathor, the goddess of fertility and childbirth, it was covered with titles and inscriptions bearing the name of Renseneb, the wife of the governor during the reign of Senusret III (c. 1878-1841 BC). Since some of the titles carried by the ‘king’s daughter’, Renseneb was probably a royal princess before her marriage. The sides of the chair bear figures of Re, the sun god, and a series of magical images.

New Kingdom Pyramid Excavated at Saqqara

Seven mud-brick tombs built for officials of the late 18th and early 19th Dynasties were unearthed by two Egyptian teams in June near the 6th Dynasty pyramids of Teti I and Queen Khentiu. Each has an entrance gateway, an open court, a burial shaft, and a sanctuary with a domed ceiling, all characteristic of the funerary architecture of the New Kingdom. The largest tomb, belonging to Senneru, a scribe in the Temple of Ptah, was capped by a 37cm-high limestone benben or pyramidion, a miniature pyramid. On one face a kneeling Senneru lifts his two hands in prayer. Most of the other deceased were lector priests in the mortuary temple of the king or royal scribes; two tombs were unidentified. Limestone statues, steles, and offering tables were found in their tombs. In one of the tombs a kneeling female holding a basin decorated with a colourful fish bearing a lotus flower in its mouth.

Also uncovered was a limestone chapel of the First Intermediate Period, c. 2100 BC, belonging to Shed-Ibd-Shedi, treasurer and supervisor of the royal palace granary, with a false door and reliefs of the deceased. A false door discovered in 1892 also bore the name of Shed-Ibd-Shedi. It is estimated that only 5% of the Saqqara necropolis of this period has been excavated.

Desert Valley Project at Giza to Recreate Ancient Tombs

An international symposium was held in London on 16 July to present an ambitious plan to recreate at Giza a number of famous tombs in the Valley of the Kings at Luxor with the assistance of British architects and engineers, several tombs of great importance would be replicated in exact detail in three isolated desert valleys near the scheduled new National Museum at Giza. These would include the tombs of Ramses I, Ramses IV, Horemheb, Seti I (which has been closed since 1988), and even Tutankhamun. The project plans to begin with the tomb of Seti I (KV 17).

With the use of the latest 3D laser scanners, digital technology, high-resolution routing machines, and pigment printers, the accuracy of the paintings and carvings will be replicated down to a fraction of a millimetre and at 2500 times higher resolution than the well-known reproduction of the cave and drawings of Altamira, which is now the third most popular tourist attraction in Spain. Adam Low (English), the designer, and Manuel Franquelos (Spain), the conservation artists of the Altamira project, will also be responsible for the Desert Valley Project. The designer is the English architect Michael Mallinson, who
has worked on conservation projects in Egypt for many years.

The recreations will be located in a deep quarry concealed beneath artificial mound fragments, stone to replicate the original environment and will be lit by natural light. The surrounding landscape will reproduce that of the ancient Nile Valley. Threatened by such adverse elements as humidity, temperature fluctuations, the rising water table, earthquakes, and the great influx of tourists, many of the famed tombs may be damaged beyond repair in the not too distant future. The £36 million project, which is scheduled to open in 2005, is being supported by the Egyptian financier, Ahmed Dahibat, in partnership with the Supreme Council of Antiquities and the Ministry for Culture.

Hoard of Manuscripts Found in Coptic Monastery

A complete 9th-century ‘Book of the Holy Hierothesos’ and hundreds of other manuscript fragments, the earliest dating back to c. AD 500, have been found during the reconstruction of an ancient tower at Deir al-Surian (The Monastery of the Syrians), about 100km south of Alexandria in the Western Desert. According to The Daily News newspaper (June 2002), careful measures must be taken to preserve the new discoveries and the already existing library, one of the greatest known collections of early Christian literature - about 1000 manuscripts and some 2000 fragments. A Deir al-Surian Conservation Project has been established by London paper conservator Elizabeth Sobczynski and Professor Lucas van Rompuy of Duke University, with the backing of the UK Institute of Paper Conservation and the Universities of Leiden, Louvain, and Duke. From the 17th century to the early 20th century about 1000 manuscripts were ‘deaccessioned’ from the monastery, the majority of which are now in the British Library.

Egyptian Government Steps up the Recovery of Stolen Antiquities

Since Dr Zahi Hawass became the new Secretary-General of the Supreme Council of Antiquities a few months ago, a Retrieved Monuments Department has been established, with Abdel-Karim Abu Shanab as director-general, to track down objects which left Egypt illegally.

One of their first achievements was the return from a private collector in the Netherlands of a 50cm-high headless statue of the priest Amenhotep, from the reign of Amenhotep III (c. 1386-1349 BC), kneeling and holding a ‘Horus rod’ extended below his arms. It was stolen about 15 years ago from the French mission storehouse at the Temple of Montu. Still missing are 54 objects, including a schist statue of Osiris and several stelae. Several antiquities said to be from the Temple of Karnak have been returned to Egypt from a dealer in Switzerland. Two Roman period plaster mummy masks, one female, formerly in the possession of a dealer in Florida, were also received by an Egyptian delegation in New York. Dr Hawass also stated that an Egyptian statue taken from Egypt 15 years ago will be returned by the Royal Ontario Museum in Toronto.

Dr Hawass claims that a granite relief depicting an offering scene with an enthroned ‘Hapi’ (actually the falcon-headed Khonsu), now in the Virginia Museum of Fine Arts, was taken from the 30th Dynasty Temple of Isis at Abib in HalGar-Hagar in Gharbiya Governorate. It was purchased by the museum from Nasif Heeramanee in 1963. A second, though fragmentary relief, perhaps from the same temple, that of a bearded god, was offered for sale in a New York auction in June. The piece was withdrawn and is being held in New York subject to further investigation (not returned to Egypt as the Egyptian State Information Service claimed). A French Egyptologist, Christine Favard Meeks, a specialist on the temple since 1977, has reported that it is a piece of a large relief that she had previously photographed and that three other pieces from the temple had been offered recently for sale at auction in New York and London. Ten other reliefs have been looted over the past dozen years according to Mr Shanab.

Dr Hawass has also announced that about 30 pieces removed long ago from the tomb of Seti I are now in seven museums outside of Egypt, including the Louvre, and the Museo Civico in Florence.

In another development, an Old Kingdom relief has been returned to Egypt by Fred Schultz, an American dealer who was sentenced in New York on 11 June to a prison term of 33 months and a fine of $50,000 on a single count of conspiracy to receive and possess stolen foreign antiquities. He is free on bail pending his appeal.

CYPriot Antiquities Legislation

A severe range of import restrictions have been placed by the United States Customs Service on archaeological material from Cyprus, as of 19 July 2002, covering nearly all classes of objects dating from the 8th millennium BC to c. AD 330. In an amendment to the United States Customs Regulations Proposed on 12 April 1999 (see Minerva, July/August 1999, p. 5), which covered Cypriot archaeology from about the 4th-15th centuries AD, a designated list (which will be printed in the next issue of Minerva) includes all items a misleading gloss on the Aegean Bronze Age. When preparing the chart for my recent book, Mycenaean: Agamemnon’s Capital (Tempus, 2002) with the assistance of Dr J.S. Phillips (for Egypt) and Dr K.S. Shelton (for Greece), I contacted Dr Kuniholm at Cornell to learn of the latest situation, with regard both to previously published dates and any that might have been derived from the latest samples which he had collected from us. The latter do not yet cross date but he sent me (pers. comm. 12 June 2001) new information concerning the wooden bowl from Shaft Grave V at Mycenae. It still matches well although it is missing the outer rings, and can be considered to have a terminus post quem of 1577 BC.

This information was included in the chart published as Figure 1 (p. 10; see also text pp. 11, 40) and links well with the few Egyptian cross dates which can be taken as firm. The adjustment to the Ubir Burun date recently announced does not actually upset this relationship.

Dr Elizabeth French, Former Director of the British School at Athens, and Director of Publication for the British Excavations at Mycenae

Erratum

Contrary to an incorrect and regrettable reference in the July/August 2002 issue of Minerva (p. 7) concerning the current professional position of Dr Dietrich von Bothmer, we would like to apologise sincerely to Dr von Bothmer and to confirm that of course he does continue his important work as Distinguished Research Curator of Greek and Roman Art at the Metropolitan Museum of Art, New York.

LETTER TO THE EDITOR

Dear Sir,

Unfortunately Peter James’s article on ‘The Dendrochronology Debate’ (Minerva July/August 2002, p. 18) gives a misleading gloss on the Aegean Bronze Age. When preparing the chart for my recent book, Mycenaean: Agamemnon’s Capital (Tempus, 2002) with the assistance of Dr J.S. Phillips (for Egypt) and Dr K.S. Shelton (for Greece), I contacted Dr Kuniholm at Cornell to learn of the latest situation, with regard both to previously published dates and any that might have been derived from the latest samples which he had collected from us. The latter do not yet cross date but he sent me (pers. comm. 12 June 2001) new information concerning the wooden bowl from Shaft Grave V at Mycenae. It still matches well although it is missing the outer rings, and can be considered to have a terminus post quem of 1577 BC.

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Dr Elizabeth French, Former Director of the British School at Athens, and Director of Publication for the British Excavations at Mycenae

MINERVA 7
AZTECS AT THE ROYAL ACADEMY

Adrian Locke introduces one of the highlights of the year, a ground-breaking five-month exhibition on the cultural riches of Mexico's Aztec past, opening at the Royal Academy of Arts, London, on 16 November 2002.

The Aztecs, or Mexica as they are now more commonly referred to, were one of the greatest of all American civilisations. Their magnificent political, economic, and religious centre at Mexico-Tenochtitlan was located on an island in Lake Texoco, in the Basin of Mexico, today covered by Mexico City. From here the Aztecs rose to ascendancy between AD 1325 and 1521. In this short time they reached extraordinary heights in architecture, art, poetry, literature, science, and calendrics. Indeed, the depth and range of the Aztecs' artistic and cultural achievements, which will be explored in a major exhibition at the Royal Academy of Arts, have only recently begun to be better understood.

In many ways the Aztecs have undoubtedly shaped the modern perception of American pre-Columbian (that is, prior to the Italian navigator Christopher Columbus' landfall in the Americas in 1492) societies in the West. The image of temples complete with priests undertaking bloody human sacrifice before adoring crowds is one that is still widespread, as are the 'heroic' achievements of the conquistadors, the Spanish soldiers that invaded Mexico under Hernán Cortés in 1519 and who triumphed with the fall of Mexico-Tenochtitlan two years later in the summer of 1521. The reasons behind this view of the Aztecs are largely dependent upon the fact that it was Europeans who shaped the history of this encounter between the cultures of the Old and New Worlds during the 16th century. Although Cortés himself wrote an account of the two-year military campaign, the most celebrated version is Bernal Diaz del Castillo's True History of the Conquest of New Spain, first published in 1632. The graphic descriptions of the events - undoubtedly one of the greatest military campaigns in world history - and the fabulous riches and sites that the conquistadors encountered on the way, still make fascinating reading nearly 500 years later.

However, these are not the only eyewitness accounts of the events or descriptions of the Aztecs. A large co-

Dr Adrian Locke specializes in the art of pre-Columbian and early colonial Spanish America, and is a co-curator of the 'Aztecs' exhibition.

Fig 1 (top left). The site of the Templo Mayor with the 17th-century metropolitan cathedral of Mexico City in the background. Photo: Andreja Bral.

Fig 2 (bottom left). Codex Tovar (Fray Juan de Tovar, Relación del Origen e los Yndios que habitan en esta Nueva España según sus Historias), 1585-87, European paper (21.2 x 15.6 cm). This 16th-century manuscript recounts the history of the Aztecs as well as aspects of ceremonial life as chronicled by the Spanish Friar Tovar who, like many others, gathered information to better understand the new peoples. This particular folio (f. 119) depicts a ceremonial contest in which a prisoner symbolically armed with a sword of feathers and tied to a stone to prevent his escape fought a fully armed elite jaguar warrior. John Carter Brown Library at Brown University (Providence, Rhode Island, USA). Photo: Richard Hurley.

Fig 3 (below). Xochipilli, Aztec c. AD 1500, stone H. 115 cm. Xochipilli, ‘prince of flowers’, here seated on his throne, was the patron of song, dance, games, and feasting. Discovered near the Iztaccíhuatl volcano outside Mexico City, this sculpture reveals the ritual decoration, possibly in the form of tattoos, associated with the veneration of Xochipilli. Museo Nacional de Antropología, Mexico City. CONACULTA-INAH. Photo: Michel Zabé.

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Fig. 4. Coyote, Aztec c. AD 1500, stone, H. 38 cm. Patrons of masculinity, the coyote was revered for health and long life by Aztec men. The plumelike coat of this example alludes to the feathers of Quetzalcoatl, 'the plumed serpent'. Museo Nacional de Antropología, Mexico City, CONACULTA-INAH. Photo: Michel Zabé.

Fig. 5. Sculpture of a kneeling woman, Aztec, AD 1325-1521. stone. H. 53 cm. Probably Chichimeca 'portress of food and produce', who is mainly associated with maize, staple of the Aztec diet. She is most commonly shown as a seated or kneeling woman with a headdress and her hands extended holding ripe maize cobs, as here. American Museum of Natural History (30.1.1203). Photo © American Museum of Natural History Library, New York/Craig Chesek.

By the 1840s the Mexican authorities, recognizing the national importance of these objects, placed an export embargo on them. Subsequent building works, the installation of a new network of sewers in Mexico City and much later, the construction of the modern metro system led to isolated discoveries of objects and sites (Fig 6). However, in 1978 an extraordinary, unexpected discovery led to the identification of the Temple Mayor right in the heart of the modern city.

On 21 February 1978 workers for the Electric Light Company stumbled across a large monolith near the Zócalo, the great central square of Mexico City that lies in front of the cathedral (Fig 1), during a routine operation. The huge, almost perfectly preserved round sculpture turned out to represent the moon goddess, Coyolxaukhqui, daughter of Coantlicue and sister to the Aztec supreme deity, Huiztilopochtli. This sculpture was known to symbolically represent Colhuacan, the place where, in Aztec myth, the patrnoness of Huiztilopochtli occurred.

This chance occurrence led to the re-discovery of the Temple Mayor long thought to lie under the cathedral and, therefore, beyond reach. The subsequent excavation of the site, which continues to this day, was led by Dr Eduardo Matos Múctezuma. The uncovering of the Temple Mayor was
Fig 7. Tripod vase, Teotihuacan c. AD 450, clay, stucco and pigments; H. 16.5 cm. Excavated in the Palace of Tetitla, Teotihuacan, this mural-style vessel formed part of a ritual offering and represents one of the clearest pieces of evidence of the veneration accorded to human sacrifice and auto-sacrifice. A priest with a large feather headdress, perhaps dressed as Tlaoci, 'god of rain', is shown wielding an obsidian knife from whose point three drops of blood fall. Museo Nacional de Antropología, Mexico City. CONACULTA-INAH. Photo: Michel Zabé.

Fig 8 (right). Pectoral of Xiuhtecutili, Mixtec, c. AD 1500, gold; H. 10.5 cm. Considered to be one of the finest examples of jewelry produced through the lost-wax process, this object, known as the 'pectoral of Papantla', represents Xiuhtecutili, 'god of the sun'. The reverse is inscribed with the date 1-reed and 4-serpent, and, like all objects of this quality, was designed for use by the nobility. Museo Nacional de Antropología, Mexico City. CONACULTA-INAH. Photo: Michel Zabé.

Fig 9. Pendant representing a person with ritual clothes, Mixtec, AD 1200-1521, gold; H. 8.0 cm. The Aztecs greatly appreciated the skill of Mixtec goldsmiths with whom they traded for objects such as this fine pendant which shows an Aztec nobleman holding a staff of office. His rich decoration, including large ear-spools, nose ornament, and a pectoral serve to emphasise his high status. The British Museum, London. Photo © The British Museum, London.

Fig 10 (middle right). Ring with feline head in relief, Mixtec, AD 1200-1521, gold; 1.1 x 2 cm. Of Mixtec origin, this ring depicts a feline, probably a jaguar, the most revered of all Mexican mammals. Associated with the omnipotent god of rulers, Tezcatlipoca, the jaguar gave its name to one of the most esteemed of the warrior classes. This ring would have belonged to an Aztec noble. The British Museum, London. Photo © The British Museum, London.

Fig 11. Ring in the form of an eagle, Mixtec, 15th century AD, gold; 2.16 x 3.47 x 1.83 cm. Such gold rings were made by Mixtec goldsmiths using the lost-wax technique and decorated with fine filigree work, another typical feature. Eagles are common subjects for rings and kabets, possibly because they were worn by nobles from the eagle-warrior class which, along with the jaguar-warriors, were the most venerated of all warriors. Although not the most prized material, gold was still widely used for decorative purposes among the higher classes of Aztec society. Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen, Residenz Munich, Schatzkammer. Photo © Bayerische Schlösserverwaltung/Wolf-Christian von der Mülbe, Dachau.
Aztecs at the Royal Academy

Fig 12. Mask with turquoise and shell mosaic, Teotihuacan, c. AD 450, stone, turquoise and shell, h. 21.8 cm. Thought to have been traded from Teotihuacan in central Mexico to the Pacific coast where it was discovered. This mask was part of the funerary decoration of a nobleman. Complete with the shell necklace, it would have formed part of the ritual paraphernalia buried with the dead individual, who was clearly someone of great importance. It is considered to be one of the finest of all pre-Columbian Mexican objects. Museo Nacional de Antropología, Mexico City. CONACULTA-INAH. Photo: Michel Zabé.

an archaeological event of great importance, for the very ritual and physical centre of the Aztec world had been found, with all the evidence associated with the material culture of such an important site.

The following years of excavation have brought to light large numbers of high-quality artefacts and have provided a comprehensive understanding of the structure of the Templo Mayor. In addition, a permanent museum, the Museo de la Ciudad de México, constructed on the site to display, store, and research these finds. Although a great deal of the Aztec tzontli was re-used by the Spanish to construct the cathedral, much of the original temple remained, although the high level of the water table does not allow for the excavation of the earliest level. In total, seven distinct phases of building were identified, with the second, which dates from c. 1390-1428, being the best preserved. The archaeological record reveals that the temple had always been constructed as a pyramid platform surmounted by twin temples, one dedicated to Huitzilopochtli, and the other to Tlaloc, god of rain, with a large central staircase. Each time it was rebuilt, the Aztecs heightened the existing structure, encasing it within the new one, thus increasing the overall size of the structure.

Over 100 offerings containing more than 6000 objects have so far been found at the site, an example of which, offering 106, will be exhibited in its entirety in London. These offerings contain a variety of objects, including stone sculptures of Xiuhtecuhlti, the fire deity as an old man (and specific to the site of the Templo Mayor), masks from Mezcala (located in the south of Mexico), animal remains, flint knives, ceramic vessels, and much more. These
reveal that far greater numbers of non-Aztec objects were buried in these offerings and reinforces the importance of trade to the Aztecs (Fig 12). Indeed, a fine Olmec jade mask was discovered. Furthermore, the discovery of objects from Teotihuacan (AD 0-750) and Tula (AD 900-1200) - two distinct cultures with well developed cities to the north-east and north of Mexico-Tenochtitlan respectively - demonstrates that the Aztecs were keen to associate themselves with these impressive cities, both of which were abandoned for unknown reasons, by making offerings at the Templo Mayor, adopting some of their gods, and also by developing the artistic styles of both of these cultures. Indeed, it is clear from the excavation of the Templo Mayor that the Aztecs adapted the architectural styles and decorations of these cultures.

These finds reveal the significance of exchange to the Aztecs and the importance that they placed on the preceding dominant cultures of central Mexico. Once a humble nomadic tribe (they recorded their peregrination over 200 years from Aztlan to the Basin of Mexico), the Aztecs settled on a swampy island in Lake Texcoco in 1325. In 1428 they formed the Triple Alliance which allowed them to expand into and beyond the Basin of Mexico to create a huge tributary empire. This union of three distinct cultural groups - Aztecs (Mexico) of Mexico-Tenochtitlan, the Tepanecs of Tlacopan (also known as Tacuba), and the Acolhuas of Texcoco to the west and east of the Lake Texcoco respectively - increased their collective power and influence. Goods were brought to Mexico-Tenochtitlan and traded at the huge market of Mexico-Tlatelolco. Offerings of materials of non-Aztec origin reveal the thanks given to the gods for this valuable and far reaching trade. Tribute, a form of taxation, was recorded in books as levied in return for state patronage, and a lingua franca, Nahua, was used across the state.

Although society was highly stratified, social movement was not uncommon. The discovery of the Templo Mayor has proved to be a major turning point in the study of the Aztec. Indeed, recent rescue archaeology beneath the cathedral has revealed that the sacred ceremonial precinct of Mexico-Tenochtitlan remains largely intact and that its character is much as recorded in written texts. The building stages of the temple reveal the fascination the Aztec had for the cyclical nature of time and the importance they gave to trade. The large number of gods, represented in stone sculpture as deity impersonators and more abstractly in the codices, clearly dominated ritual life and were the conduits between the world inhabited by humans and the upper and lower worlds. The Templo Mayor was the very centre of this ritual world, where these important public rituals took place and where Aztec gods met their gods. The extraordinary objects from this site form the centre-piece for the Aztecs exhibition at the Royal Academy of Arts in London and will join objects from most of the great public collections in Mexico, the USA, and Europe, providing a rare opportunity to glimpse the fascinating world of the Aztecs.

The exhibition is accompanied by a comprehensive catalogue: Aztecs, edited by Eduardo Matos Moctezuma and Felipe Solís Olguín (544 pages, about 500 illustrations; £55 hardback).

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ANCIENT BRONZES OF THE ASIAN GRASSLANDS

Filippo Salviati

The last few decades have produced important new archaeological discoveries from within an extraordinarily vast area stretching from Eastern Europe to China. These have resulted in a resurgence of interest in the arts of the nomadic and semi-nomadic populations that once lived in the vast steppe-land of Central Asia between the 2nd millennium BC and the 4th century AD. In the last couple of years the artistic production of the Scythians, Sarmatians, and Xiongnu - those populations referred to in the Greek, Roman, and Chinese literary records - have been the subject of major travelling exhibitions in the USA and Europe (see Minerva November/December 2000, pp.8-18, and July/August 2001, pp. 24-26). These have made it possible for the general public to become acquainted with the often dazzling artefacts made by these ancient populations. Meanwhile, archaeologists, museum curators, and scholars have now summarised in accompanying catalogues the current state of knowledge on these once elusive peoples whose art, life, social structures, and religious beliefs can only be reconstructed on the basis of archaeological evidence, since they themselves have left no written documentation.

Despite the wealth of material seen and published in recent years, the ancient Asiatic nomads still attract the attention of scholars and draw the crowds. The latest travelling exhibition devoted to them, and the small portable artefacts which characterise their art, 'Ancient Bronzes of the Asian Grasslands', will by Spring 2003 have been exhibited in three European venues. Starting in Athens, Greece, in the Museum of Cycladic Art (until 14 September), the exhibition will then travel to the Ferenc Móra Museum, Szeged, Hungary (25 October - 16 February, 2003) and end its European tour in Spring 2003 at the Náprstek Museum of Asian, African and American Cultures, Prague, in the Czech Republic.

Although the expression 'Asian grasslands' is commonly used to denote the enormous expanse of land which stretches from Northern China through Mongolia and Southern Siberia to reach the plains of Eastern Europe, the exhibition focuses exclusively on artefacts produced by the people who lived in the eastern portion of the Asian grasslands. Nowadays this region encompasses the Chinese northern provinces of Heilongjiang, Jilin, and Liaoning in the east, southern Inner Mongolia, northern Hebei, Shanxi and Shaanxi: a vast area known in Chinese as Beifang, the 'Northern Zone'.

The limitation of the geographical scope of the exhibition lies in the nature of the material on view. As opposed to other recent exhibitions devoted to the art of the ancient Asiatic nomads, 'Ancient Bronzes of the Asian Grasslands' does not in fact present newly excavated archaeological material. On the contrary, the 80 bronze objects selected for the exhibition are all drawn from one of the most prestigious collections of ancient nomadic artefacts assembled in the West and presently housed in the North American Arthur M. Sackler Foundation. The collection (Figs 1-8) - which comprises more than 500 eastern Eurasian pieces in total - was formed by Dr Arthur M. Sackler (1913-1987), a New York medical researcher, publisher, and art collector with a strong interest in Chinese
Asian Grasslands Bronzes

He started collecting the bronze artefacts cast by the eastern Eurasian nomads in the early 1960s, wanting to explore the influence that the pastoral tribes exerted on the art of their neighbours, the Chinese. Since, according to Sackler, ‘...to really understand a civilization or a society, you must have a large enough corpus of data’, over a period of 20 years he purchased a great many Eurasian bronzes on the art market. In this way, Sackler was able to secure for himself some important old collections belonging to passionate amateurs such as Colonel William Mayer (1892-1975), Ernest Ketcham Smith (1874-1954), and the Chinese art dealer C.T. Loo (1879-1957), who lived in China (mainly Peking) at the end of the 19th and the beginning of the 20th century.

Thus, one of the main points of interest of the exhibition ‘Ancient Bronzes of the Asian Grasslands’ lies in the fact that it takes us directly to the root of the Western interest in the bronze implements, objects of personal adornment, weapons, knives, and flint tools crafted by the pastoral tribes who once lived in the eastern portion of the Asian grasslands. In the history of Art, the pioneering collector stand on a par with the Russian Tsar Peter the Great (1682-1725), who, with the help of the governor of Siberia, Prince Matvei P. Gagarin, was the first person to show an interest in the golden artefacts of the ancient Siberian nomads and to collect them.

The artefacts treasured by Peter the Great, and now in the State Hermitage Museum, St Petersburg, are chance finds lacking provenance. Those in the Sackler collection, which were objects readily available to Westerners living in Peking at the beginning of the 20th century who wanted to buy inexpensive antiquities, share a similar background. The task of studying the entire Sackler collection, and setting it within a scientific framework based on the latest archaeological discoveries made in China in the last 50 years, was undertaken in the late 1990s by Emma C. Bunker, a specialist and leading scholar in this fascinating though difficult field. Her research resulted in the publication in 1997 of the excellent catalogue Ancient Bronzes of the Eastern Eurasian Steppes from the Arthur M. Sackler Collections, which is a real must for all those interested in this type of material and is the primary source for the labels, texts, and mural photographs which accompany the book.

As Bunker recalls in her introduction to the catalogue, these small, portable artefacts in bronze removed from their original context to be sold on the market ‘...remained archaeological orphans without antecedents’. This caused the short swords, curved knives, metal plaques, belt hooks, yoke ornaments, harness fittings, buckles, and pendants in bronze to be given many different descriptive names. For decades, these small finds have been studied and discussed in the scientific literature which accompanied their discovery under extremely general, all-inclusive headings with an ethnographic flavour, such as Scytho-Siberians or Sino-Siberians. Of all the proposed labels, the most successful has probably been ‘Animal Style’, formulated by the Russian scholar Mikhail I. Rostovtzeff to stress the predominance of the zoomorphic elements in the ornamentation of these artefacts but which, unfortunately, to quote Emma C. Bunker again ‘...has been used to explain the transmission of certain zoomorphic motifs to most remote places, as if the style were a disease, leaving zoomorphic designs in the art of other cultures’.

Thanks to increasing archaeological discoveries today we have obtained a much clearer picture of these ancient, altogether somewhat elusive peoples whose artefacts still cast a spell on the modern viewer and who, after centuries of military conflicts, trade, and cultural exchanges, have ceased to be the frightening hordes of the past forever menacing settled communities in Europe, Russia, and China.

Fig 5. Gold head-dress ornament. Nulin'ga-to, 4th-3rd centuries BC.

All illustrations courtesy of the Arthur M. Sackler Foundation.

A related exhibition, ‘Nomadic Art of the Eastern European Steppes’, opening in October at the Metropolitan Museum of Art, will be featured in a forthcoming issue of Minerva.

Fig 7 (below), One of a pair of timbed-bronze belt plaques with tiger and prey. Guaya, Xinxiang, near Yanglang, 7th-3rd centuries BC.

Fig 8 (bottom right), Bronze garment plaque in the shape of a recumbent wild boar. Northern China or Inner Mongolia, 5th-3rd centuries BC; L. 4.8 cm. Acc. no. V.7185.

‘Ancient Bronzes of the Asian Grasslands’:
The Museum of Cycadic Art, Athens, until 14 September (www.cycadic-m.gr);

Fig 6. Silver plaque with a tiger eating a deer. Shihualou, Ordos. 4th-3rd century BC.

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MEDIEVAL TEXTILE ART

WOVEN TREASURES OF BAMBERG

Murray Eiland

The textile arts can inspire wonder. Even in an exhibition dimly lit to minimise damage to the colours, visitors to the Diocese Museum in Bamberg, Germany, linger. Many enter with a hurried pace, but few move quickly past the display cases once their eyes have adjusted. The majority are not textile specialists, but seem struck by something that is exceptional. The treasury of Bamberg Cathedral has been a repository of art for centuries. The first systematic inventory of 1127 already listed a number of precious fabrics, preserved because they were used for liturgy or had historical and religious significance as relics. The latter group were not allowed to decay over the centuries, but were preserved by the best available technology of the time.

Most of the precious cloth arrived as gifts. While some were clearly made in the West, most bear Eastern designs. This is not surprising when considered in context, as inscribed silk fabrics recovered from burials in European churches may bear passages from the Koran. St Cuthbert's shroud in Durham Cathedral, for example, is inscribed 'There is no God but Allah'. While trade and art may know no boundaries, there may be more to the accumulation of fabrics in the 'Byzantine' style in Bamberg. They may represent politically motivated gifts. Many Byzantine emperors sought to reunite the Eastern and Western halves of the empire. Master artisans produced luxury works of art, such as ivory, metalworks, enamels and, not least, textiles, to the highest standards. Gifts of these objects were a major element of diplomacy. St Stephen's Crown of Hungary is just one such example of a diplomatic gift that is still venerated.

While most of the textiles are inspired by Byzantine (AD 330-1453) art, perhaps the most dramatic example may have been made in Regensburg, possibly in the first quarter of the 11th century. The so-called 'Cope of Kunigunde' has been associated with the wife of Heinrich II (Fig 1). This textile shows so much colour that it is difficult to concentrate on its composition. From a distance, the light-coloured figures inside the purple roundels predominate. The central figure of Christ is surrounded by eight scenes of events associated with the Advent (Fig 2). The middle of the field includes imagery of the birth of Christ, and roundels containing the prophets accompanied by ribbons of speech announcing the birth. The outer roundels show scenes from the lives of Peter and Paul, and the areas between the medallions are taken up by a floral design reflecting a cross.

This preserves the arrangement of figures that can be found in Byzantine architecture, particularly churches. Typically, the Pantocrator (Christ as ruler of the world) was painted on the highest part of the dome. The Virgin often occupied the apse above the altar, and below her were the saints. On the upper parts of the vaults major episodes from the ministry of Christ are often depicted. The latter usually correspond to the feast days of the Byzantine calendar, which were encountered in daily liturgy. As a rule, there is a strict procession of importance. Closer to the ground are other spiritual authorities who surmount temporal powers in descending order of importance. Figures are often depicted with stylised poses and gestures, evoking religious feelings through their serene facial expressions.

Other aspects of this fabric indicate status. Elaborate gold appliqué embroidery frames the design. Far more important, however, was the colour. The original material was a dark blue-purple silk, which remains under the embroidery. Purple clothing was made a royal prerogative by Emperor Theodosius in AD 383, in a decree which remained in effect until at least the 9th century. Tyrian purple—or Royal Purple—was one of
the most expensive ancient dyes, as up to 10,000 shellfish were required to yield one gram of dye. The result was a bright and fade resistant colour that was not debased by most acids and alkalis. It could be used for clothing as well as parchment, and, due to its high cost, was consistently associated with the court.

The dye was prepared from several species of mollusc, most notably *Murex brandaris*, which is found in the Mediterranean. Known from texts dating as far back as 1600 BC, murex production, which was the first large-scale chemical industry in the world, was so extensive that by the 2nd and 3rd centuries AD, large supplies of murex were no longer available, and other colours were often used to imitate Royal clothing. Thus in AD 273 the Emperor Aurelian refused to buy his wife a purple garment due to its high cost. Murex was intimately associated with the Byzantine court, and basically ceased to be used with the fall of Constantinople in 1453.

Also attributed to early 11th-century Regensburg is a cloak traditionally labelled as the 'Star Cloak of Heinrich II' (Fig 3). Dated to c. 1020, the original cloak was backed with dark purple. A restoration in the 15th century radically changed the arrangement of the figures, and the design now appear sewn on blue silk, with outlines of the frames in red. Many of the designs are accompanied by Latin inscriptions, also dating to the period of the major restoration, but most of the motifs remain in their original eight cornered frames (Fig 4).

Both this cloak and that associated with Kunigunde show a strong Byzantine influence, and yet the figures and organisation are consistent with a German origin. This is not the case, for the large silk tapestry - over 2m square - from the grave of Bishop Gunther (Figs 5, 6) is clearly Byzantine, probably 11th century, although it has been dated earlier by some. Much of the evidence for date is art historical. The organisation of colour in the background is suggestive of mosaic work, which survives in abundance from this period.

The above is insufficient evidence to define a court style of mosaic production, given the destruction that occurred in Constantinople, large compositions do survive in Salonica, Daphni, Nicaea, and Ravenna. Hagiography (AD 532-37) is exceptional in that the mosaics exhibit the gold background distinctive of Eastern mosaic art. In the Gunther tapestry, a Byzantine emperor sits upon a richly decorated horse against a variegated background with an elaborate border. The yellow, particularly prominent in the border and on the figures - as well as the nimbus - clearly represents gold. Indeed, in this case the parallel with mosaics is so striking that one wonders if mosaics imitate fabric, or vice versa.

The period costume is clearly depicted on the outfit of an attendant preserved in the Bamberg collection (Fig 6). The central figure is a rider with an elaborate purple robe. He wears a crown and a nimbus, and holds a labarum in his right hand. This symbol is the military standard adopted by Constantine the Great after his vision of the Cross. It is often represented as a long spear, overlaid with gold and with a transverse bar forming the figure of a cross, although there is often considerable latitude in composition. It was an adaptation of Roman cavalry standards.

An understanding of Byzantine clothing has been reconstructed from isolated fragments and detailed pictorial representations. The main element was the *tunica*, which was an undergarment for men and women of the upper classes, and the only garment for the majority. One kind of overgarment for both men and women was the *dalmatica*, which started as a T-shaped tunic, but by the 8th century became triangular, with either narrow or flaring sleeves. By the 11th century the *stola* for women, with bell-shaped sleeves, was in use. Cloaks are found in a number of forms, from the *palladium* (semicircle or trapezoid) to the *paenula* (full circle). While linen, which becomes very soft with wear or even Egyptian cotton - was commonly used for *tunicas*, wool was often used for outer garments.

Richer garments would, of course, be made of silk, which was first cultivated in China. The Empress Si Ling-chi is recorded in legend as having developed the technique of reeling silk from the cocoon in 2640 BC, and Alexander the Great has been credited with bringing silk to the West. Aristotle wrote an unclear description of the silkworm and silk spinning on the island of Kós, and by the 1st century AD silk is noted with wonder by Strabo. While some assumed it grew on trees. Late Roman silk was obtained from Central Asia, as well as India. Sericulture was either not well established or subsequently forgotten, and the Byzantines apparently had to start from scratch in determining the process of production.

Justinian I is credited with introducing silk production to the West in AD 533/4 via Nestorian monks, who returned from China with smuggled eggs and seeds of the mulberry tree (Pré(heapus, Wars 8.17.1-8). This story is not a straightforward explanation for silk's re-introduc-
tion, as knowledge of how to care for the worms, as well as the unreeling and processing of silk, was also required. From Constantinople - particularly factories located in and near the Great Palace - sericulture had spread by about the 10th century to southern Greece (Thebes, Corinth, Athens, Thessalonika) and somewhat later to Syria, Asia Minor, and southern Italy, all regions under Byzantine control. By this time silk was a major export, and guilds regulated who could practice various aspects of the trade, from importation to dying, weaving, and tailoring. The export of silk to foreign countries was similarly controlled. Muslim nations received small amounts, while Venetian traders dealt with lesser quality material. It is, therefore, no surprise that many silks recovered from Europe are in a Byzantine style, even if they were not woven there.

If the tunic of Heinrich II (Fig 9) is not Byzantine, it is at least based upon an eastern style. The roundels carry the familiar motif of a walking griffin with an erect tail. In a few cases the creature faces right, while the majority face left. The most interesting feature is the asymmetrical arrangement of embroidery about the neck, with the point on the right and the double panel on the left. This accommodated the cloak of the wearer, which was clasped on the right side with a fibula. It is not known when Kaiser Heinrich II gave this robe to the cathedral, although it appears in the inventory of 1127. He is also recorded as having given the ‘Star Cloak’ (Figs 3, 4). German rulers traditionally gave lavish clothing to religious establishments, although a major reason this was preserved probably relates to this ruler’s canonisation in 1146.

The Rider’s Cope (Fig 7) shows large medallions with the repeated motif of a ruler - wearing a crown - riding out to a hunt. In one hand he bears a lily sceptre and in the other hand a hunting falcon (Fig 8). He rides over bodies of warriors who lie on the field pierced by arrows. In

**Fig 6 (middle left).** Detail of the Gunther Cloak showing one of two women flanking the emperor, wearing richly decorated clothing and bearing turreted crowns that indicate her status as a personified city (Tyche).

**Fig 5 (left).** Gunther Cloak, Byzantium, probably c. AD 1050/60. 218 x 211 cm. From the grave of Bishop Gunther, silk. While the central portion is clearly figurative, the borders contain a multi-level design of roundels and palmettes, and the simplified floral design in the field reflects the range of colours used in the fabric. There was originally a final row of roundels on the bottom.

**Fig 7 (below left).** Rider’s Cope, southern Italian or Sicilian, gold appliqué embroidery with coloured silk. 12th century; 156 x 307 cm. The cope is a semicircular mantle worn by priests. During the restoration of 1954, the designs were transferred to a new satin backing and the gold borders were removed.

**Fig 8 (below).** Detail of the Rider’s Cope. The large medallions show a ruler wearing a crown riding out to a hunt. In style this roundel would not be out of place as a central device on an Islamic plate, although Sicilian fabrics of the 12th century show a similar range of motifs, perhaps also owing more to Islamic than Byzantine influence.
Medieval Textile Art

front, he is opposed by a wild animal. In style and composition the ensemble suggests an Eastern origin, though it may be more at home in the Islamic than the Byzantine world. During the restoration, the back revealed that the fabric was enlivened by a wide range of colours, now lost, in red, pink, blue, brown, and black. There are no convincing parallels of this style, though Sicilian fabrics of the 12th century show a similar range of motifs.

The stockings of Pope Clement II, who was buried in Bamberg after his death in Rome, show stylised animals - birds and griffons - reflecting a Byzantine design of a textile that was probably made for other purposes. Recovered in 1942 from the Dom, the stockings are noteworthy, as the sole is 31 cm long, and the boots 58 cm high, suggesting that Clement was a sizable man for any age. The designs are shiny while the background is matte, and much of the splendour of this fabric has been muted by use, wear, and time. The upper border has a blue-black silk decoration, and two long blue-green ribbons can be seen in one example. The design is based around four roundels filled with animals, as is the space between these roundels, and one part of the 16th century, when the ‘Passionteppich’ (Fig 10) was woven, the design concept and perspective were strictly European. Of particular interest is the way in which the figures are drawn. While rather simple, they have a naturalism that is missing in the earlier textiles, and this is particularly reflected in their activities. There is no expression of an innate hierarchy, and the figures are not symbolic. There is a depiction of a loom on which a small fabric, probably a tapestry, was being woven.

The Bamberg textile collection thus spans a period of at least 500 years, during which designs evolved from a Byzantine-inspired beginning to the realistic perspective and secular, humanistic individual portraits that characterise later European art. The sources of the mantels with designs organised into roundel and inter-roundel figures, however, can be traced even farther back into Sassanian, Sogdian, and even Chinese silk textiles that may have begun with use of the draw loom over two thousand years ago. Understanding this evolution, as reflected in textiles, contributes enormously to understanding the history of culture, trade, and technology.

The Bamberg ‘archaeological textiles’ contribute as much information to our comprehension of Byzantine and medieval art and culture as the less perishable artefacts of civilisation, and yet there are relatively few surviving pieces. If cloth survives at all in Europe it is usually as scraps saved through a quirk of preservation. Often devoid of both design and colour, they are usually relegated to storerooms to be studied only by specialists. When planning an exhibit, they tend to be disregarded in favour of more commonly encountered remains, such as ceramics. Inherently valuable art objects, particularly of gold and silver, often receive pride of place.

Yet textile fragments can be accidentally preserved by absorbing minerals, as with miners' clothing or material from Salzburg and other sites. Cloth can also be extracted from anoxic environments, including sediments from rivers or wells, as well as bogs. In these cases, it is unlikely that much visible colour will survive, and the conditions in other parts of the world can be more favourable. Fabrics may be frozen in permafrost, in the case of the famous Altai burials, or preserved in dry desert. Thousands of ancient textiles have been recovered in arid regions of western China, Egypt, and South America.

Fabrics and clothing were relatively more important in the ancient world than in the modern era in the sense that before the development of power looms, cloth was expensive since the production of even simple clothing was relatively more time consuming. Considering the rarity of some materials, such as silk and gold thread, it is not surprising that ancient chronicles often pay special attention to styles of dress and wealth as measured in fabrics. There is also no shortage of depictions - from a number of cultures - that show a range of cloth that has now mostly perished.

Yet cloth had far reaching implications in the ancient world. When Vladimir (AD 956-1015), great-grandson of Rurik, the traditional founder of Russia, sent ambassadors to assess national religious practices, they reported their astonishment upon being taken into Byzantine houses of worship. Noting the richness of the clothing, and the opulent architecture, they returned convinced that a religion of such splendour and beauty must be from God. While there were political motives to his eventual conversion, there is no doubt that Vladimir, along with other rulers in contact with Byzantium, was greatly affected by the art, of which opulent clothing was a part. Fortunately, cloth of the kind that moved Vladimir’s ambassadors can still be appreciated today.

Fig 9. Tunic of Heinrich II, first quarter of the 11th century. The body of the garment is new white satin. The strips of embroidery are about 22 cm wide.

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Fig 10. Passion tapestry, Bamberg, c. 1500. Scenes from everyday life are atypical of Byzantine art, as is the use of perspective. The weavers in this scene clearly demonstrate that Western Europe was also able to produce textile art, though of a very different style.

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MINERVA 21
Dr Jerome M. Eisenberg, Founder, Editor-in-Chief, and Publisher of Minerva magazine is pleased to announce the continuation of:

The Minerva Awards 2002 for innovative and creative writing in the fields of archaeology and ancient art.

Applicants are invited to present original articles about current or recently completed archaeological excavations or survey work, post-excauation research, ongoing or forthcoming museum exhibitions, or about eminent individuals who have made a significant contribution to archaeology or ancient art during the last 200 years.

Articles up to 2500 words in length, accompanied by a relevant selection of colour and/or black-and-white photographs with captions, should be submitted double-spaced and in duplicate to The Selection Panel, The Minerva Awards 2002, Minerva Magazine, 14 Old Bond Street, London W1S 4PP by 31 December 2002. The successful applicant will receive an award of £1000. The winning article will be published in Minerva early in 2003. The runner-up will receive an award of £500. Any other articles accepted for publication will receive payment at the standard rate for contributors.
This remarkable collection and important catalogue are associated with the Bible Lands Museum Jerusalem, founded by Dr. Elie Borowski in 1992. The catalogue describes over 450 objects ranging in the date from the Bronze Age of the Ancient Near East and Aegean World to the early Medieval Period in Europe. These wonderful works of art, in glass, also serve to chronicle the development of glass technology within the cultural ambits of civilizations in which glass workers practiced their traditional craft. Each of the internationally recognized contributors has written individual chapters exploring technological and cultural aspects of ancient glass. These provocative essays suggest that certain classifications of glass vessels might have been actually based upon the symbolism developed for glass by the priests of Ancient Egypt.

Dr. Elie Borowski in his engaging preface describes how his interest in collecting glass developed and how his collection increased. Dr. Birgit Schlick-Nolte's chapter on the development of glass technology in the Ancient World is certain to become a major source of reference. Her chapter on glass vessels and her treatment of Ptolemaic glass head beads sets new standards for the presentations and interpretations of these fascinating objects. Dr. Robert Steven Bianchi discusses the symbolism of glass in the Ancient World from the perspective of Ancient Egypt. G. Max Benheimer examines glass in the Classical World. He has catalogued what is undoubtedly one of the largest collections of glass intaglio in private hands, permitting a thorough presentation of classical mythology. Dan Barag has brought his talents to bear upon the collection of Late Antique glass objects, which include a diversified and very significant corpus of stamped glass pendants depicting Hebraic, Christian and Roman themes.

Robert Steven Bianchi (ed.)

Reflections on Ancient Glass from the Borowski Collection

V. 381 pages with 580 color illustrations and 21 line drawings; size 22 x 29 cm; cloth binding with dust cover; ISBN 3-8053-2781-1
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THE SPRING 2002 ANTIQUITIES SALES

Jerome M. Eisenberg, Ph.D., presents his 25th bi-annual report on the auctions in London, New York, and Paris, where important, well-provenanced objects continue to bring premium prices. In fact, the sale of the 'Jenkins Venus' in London established a new world record price for a Classical antiquity sold at auction.

TORSO OF MENTUHOTEP III SOLD AT SOTHEBY'S SYLVESTER SALE

In an early prelude to the spring antiquities auctions, several antiquities were included in the sale of the eclectic collection of the late noted art critic David Sylvester at Sotheby's London on 26 February. The featured piece was a large (h. 140 cm), fine sandstone torso of the last but little-known Egyptian pharaoh of the 11th Dynasty Mentuhotep III (c. 1997-1991 BC), represented as the god Osiris with a close-fitting garment, his crossed hands once holding attributes (Fig 1). It was excavated along with three heads and five additional figures by the Egyptian Exploration Society at Arment in 1936/37 and published in 1940 by Robert Mond and Oliver H. Myers in The Temples of Arment, A Preliminary Survey. One of the heads is today in the Worcester Art Museum, Worcester, Massachusetts; two of the other figures are in the Cairo Museum and the Museum of Fine Arts, Boston. A sixth figure, now in the Luxor Museum, was uncovered in 1951 at Arment. The Sylvester torso was originally acquired at a much earlier Sotheby's London sale in December 1970 as the property of the Kevorkian Foundation, established by Hagop Kevorkian, one of the major antiquity dealers of the first half of the 20th century. Although estimated quite conservatively at £200,000-£300,000, it was actively contested and finally realised a stunning £795,500 (note: all prices realised include the buyer's premium unless otherwise noted).

An unusually large Pre-Dynastic Egyptian black speckled diorite jar (Fig 3), c. 3200-3000 BC, h. 11.5 cm, diam. 29 cm, was exhibited in 1922 at the Burlington Fine Arts Club and published in their Exhibition of Ancient Egyptian Art. Originally in the collection of the Reverend Randolph Humphrey Berens (1844-1923), a well-known collector, it was sold at Sotheby & Co., London, in June 1923 to another major Armenian dealer, Dirkran Kelekian (1868-1951). It appeared again in a Sotheby's London auction in April 1975 as the property of another distinguished collector, Colonel Norman Conville (1894-1975). Bearing an approximate estimate of £60,000-£90,000, it nevertheless sold for a surprising £146,500.

A monumental (48.5 cm) Late Roman marble portrait head with closely-cropped hair (Fig 2), c. 3rd century AD, was acquired in London from K.J. Hewitt in 1961 and has been exhibited and published in Classical Antiquities from Private Collections in Great Britain in 1986. Estimated at £50,000-£90,000, it brought £80,500. Among several other smaller Egyptian and Classical antiquities at the sale, three Cycladic marble torsos of secondary quality sold for £9,600, £9,000, and £7,800.

EGYPTIAN PAIR STATUE SOLD AFTER CHRISTIE'S LONDON AUCTION

The first major sale of the spring season, Christie's London sale of 14-15 May, featured as the cover piece an important Egyptian limestone pair statue of a nobleman and his consort, 'his sister, his beloved wife, the Songstress of Amun, the Osrid Bakte-Mut, true of voice' (Fig 4). The soft drapery and paunch of the nobleman and the 'sfumato' treatment of his wife's eyes date this sculpture to the end of the Amarna period during the reign of Tutankhamun (c. 1334-1325 BC), just before Egyptian artists returned completely to the traditional style. Once in the famed Koller-Truniger collection, this rare and imposing work of art (h. 74 cm) unfortunately lacks the head of the husband, whose body is also badly damaged, and it has been recomposed from several pieces with some restoration. Estimated at just £100,000-£150,000, it was passed during the

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Fig 4. An Egyptian limestone pair statue of a nobleman and his consort, "his sister, his beloved wife, the Songstress of Amun, the Osirid Baken-Mut, true of voice". End of the Amarna period, reign of Tutankhamun, c. 1334-1325 BC. H. 74 cm.

Fig 5. A Roman marble nude nereid, her fragmentary garment billowing behind her, mounted on a hippocamp leaping through the waves. 2nd century AD. H. 39 cm.

Fig 6 (below). A large Hellenistic cylindrical marble altar from Delos adorned with bulls' heads and swags of fruit, including bunches of grapes, corn ears, and pine cones. Late 2nd-early 1st century BC. H. 99.6 cm.

Fig 7 (middle right). Mycenaean terracotta ritual rhyton of the late Helladic III A2 period, c. 14th century BC. H. 29.2 cm.

Fig 8 (below right). A Hellenistic parcel gilt silver lotiform bowl decorated with lotus petals, a guilloche band, and a band of tendrils with flowers, stamens, and leaves; c. 1st century BC. Diam. 23 cm.

sale, but was sold afterwards to an American dealer, purportedly on behalf of an American museum, for £113,750.

A lively Roman marble nude nereid, her fragmentary garment billowing behind her, mounted on a hippocamp leaping through the waves (Fig 5), 2nd century AD after a late Hellenistic original, h. 39 cm, l. 57.5 cm, brought a great deal of attention. This type of marine subject, common on sarcophagi, is rare for a free standing sculpture. It was acquired by a Duke of Arenberg/Brussels in the second half of the 18th century and then entered the Brassiné-Lüttich Collection. It was subsequently procured in the 1960s by the late father of the consignee. Though there were restorations to the knee of the nereid and the hippocamp's foreleg and the tip of his tail, the estimate of £15,000-£25,000 seemed to be surprisingly low. Therefore it was no surprise that it was finally acquired after spirited competition - and by a New York dealer at that - for £25,250 (prices include the buyer's premium).

A large (h. 99.6 cm) Hellenistic
A Hellenistic parcel-gilt silver lotiform bowl decorated with lotus petals radiating from its base, a guilloche band below the rim, below which is a band of tendrils with flowers, stamens, and leaves (Fig 8), c. 1st century BC, diam. 23 cm, estimate £40,000–£50,000, sold for £52,875, also to a British dealer. A well-preserved Mycenaean terracotta ritual rhyton of the late Helladic III A2 period (Fig 7), c. 14th century BC, L. 29.2 cm, from the collection of Colonel Norman Colville, bore an extremely low estimate of £7,000–£10,000, but was won by an American dealer for a healthy £41,125.

The sale was weak in better objects - the five highest prices of the other 628 lots ranged from £27,025 to £17,625.

A second part of the Desmond Morris collection of Cypriot antiquities was sold on the first day, but it only consisted of less important pieces, none of which exceeded a hammer price of £2700 (the combined total of the Morris sales, including that of 6 November, was more than £650,000). A superb Egyptian faience Thoth, 3rd-2nd century BC, 12.1 cm, acquired by Morris from Spink & Son in 1971, estimate £20,000–£30,000, brought £23,300 from an American dealer. The two-day
Fig 13. A life-sized Roman bronze portrait bust, late 1st century BC to early 1st century AD. H. 36.8 cm.

Fig 16. A Roman marble torso of Eros unstringing his bow; c. 1st century AD. H. 81.3 cm.

Fig 14. A near life-size Roman marble torso of Aphrodite, c. 2nd century AD. L. 58.4 cm.

Fig 15. An over-life-sized Hellenistic marble veiled head of a goddess, c. 4th-2nd century BC. H. 36.8 cm.

Fig 17 (below). A Bactrian silver figure of an ibex, c. 1st century BC or earlier. L. 20.6 cm.

The sale totalled $1,282,880, with just 75% of the lots sold by number and 81% by value. The next sale is scheduled for 6 November.

ROMAN BRONZE PORTRAIT STARS AT CHRISTIE’S NEW YORK SALE

A life-sized (h. 36.8 cm) Roman bronze portrait bust, dated to the late 1st century BC-early 1st century AD (Fig 13), was the cover piece of their sale of 12 June. This realistically rendered depiction of a middle-aged man with wrinkled brow, crown’s feet, pronounced naso-labial folds, and prominent ears, is typical of the realistic portraiture of the late Republican and early Imperial periods. The property of a European private collector, it is closely related to the two male and female heads formerly in the William Herbert Hunt collection, now on loan to the Metropolitan Museum of Art, and, in fact, may be from the same workshop. Estimated at $300,000-$500,000, it sold to a European collector bidding over the telephone for $724,500 (prices include the buyer’s premium), with a European dealer as the underbidder.

A near life-size (58.4 cm) Roman marble torso of Aphrodite (Fig 14), c. 2nd century AD, acquired circa 1907 by a Swiss collector relates closely to the so-called ‘Capitoline Venus’. It was purchased by a French collector for $229,500, actually at its bottom estimate of $200,000-$300,000. An over-life-sized (33.7 cm) marble portrait head of the Roman emperor Augustus, dated by Christie’s to the late 1st century BC—early 1st century AD, is of the so-called Prima Porta type. The late 19th century marble base is inscribed ‘Head of Octavius Augustus from excavations of the Spatetor Villa Ancient Rome’. It was sold to an American collector who left a commission bid for $152,500, within its estimate of $125,000-$175,000. A Roman marble torso of Eros in the act of unstringing his bow (Fig 16), c. 1st century AD, h. 81.3 cm,
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the original version of which is traditionally attributed to Lysippos, has passed through several dealers’ hands since 1983 and appeared in a Sotheby’s New York sale in December 1992. Now estimated at $90,000-$120,000, it sold to another European collector for $95,600.

A Hellenistic marble veiled head of a goddess (Fig 15), c. 4th-2nd century BC, consigned from an American collector, had a provenance in the catalogue of ‘Galerie Simone de Monbrison, Paris, 1984-85’. Actually, it first appeared in a Sotheby’s London sale in July 1982 from the collection of the reigning Prince of Liechtenstein, but was incorrectly catalogued as the head of a young woman, c. 1st century AD, and sold for just £8000. Now, with the nose and lower lip restored and properly estimated at $80,000-$120,000, it sold to yet another European collector for £141,500.

A lively large (1.36.8 cm) Hellenistic bronze figure of a centaur (Fig 9), c. 1st century BC, rearing up on his hind legs and apparently in the act of playing the aulos (double-flute), has been available for sale on the Swiss art market for a long time. Now with its restorations removed and with an extremely low estimate of $100,000-$150,000, it went for $218,500 to yet another European private collector.

An excellent Attic red-figure bellkrater attributed to the Deepdene Painter (Fig 12), c. 470 BC, h. 36 cm, diam. 42.5 cm, depicts Eos, goddess of the dawn, in pursuit of a young hunter, perhaps Kephalos. On the reverse an armed youth takes his departure from an elderly bald man. Once in the Sybille Kroehner collection, Berlin, and estimated at $60,000-$90,000, it sold for $95,600 to a New York dealer, apparently bidding on behalf of an American museum. The dearth of better Attic vases at auction in the past year has been quite apparent.

A colourlul Egyptian gilt and polychrome cartonnage mummy mask (Fig 10), c. early 1st century AD, h. 45 cm, was acquired by a Canadian collector in the 1960s. The strong craquelure on the face did not deter at least two bidders from competing for this fine example, estimated at $70,000-$90,000, with an American collector winning it for $119,500. Every so often two collectors lust for an antiquity to such an extent that it sometimes defies common sense. Such a piece was a very fine Egyptian wood sarcophagus mask (Fig 11), 18th-19th Dynasty, h. 20 cm, still retaining some of its paint and traces of the black glass eyes and brows, from the Joseph V. Kopf collection, 1905. Despite the fact that the estimate of $4000-$6000 was extremely low - perhaps $20,000-$30,000 would have been more appropriate - a protracted series of competing telephone bids ended in a winning bid from a European collector for a stunning $107,550.

Another surprise in the sale was the price paid for a Bactrian silver figure of an ibex (Fig 17), c. 1st century BC or earlier, from a Japanese private collection. Its large size (20.6 cm) and fine modelling obviously appealed to at least two bidders, for it went well over its estimate of $50,000-$70,000, selling to another American collector for $229,500.

The sale of 394 lots totalled $4,589,589, with only 62% of the lots sold by number and 76% sold by value. The high percentage of buy-ins was in part due to the large number offered of lesser-quality small Classical bronzes and small Near Eastern objects. It is interesting to note that many of the better objects brought well over their high estimates and that nine of the top ten pieces were bought by private collectors. The antiquity market appears to be on a strong foundation in spite of the current wobbly financial market. As is apparent from the recent painting and sculpture sales in New York and London, where many records are being broken, investors, as well as collectors, are putting much of their money back into fine art now that the stock market continues to be weak. This was confirmed by the Sotheby sale the following day (see below). The winter sale will be held on 13 December, with a special ancient jewellery sale scheduled for the previous evening.

JENKINS VENUS SETS WORLD RECORD PRICE FOR A CLASSICAL ANTIQUITY AT CHRISTIE’S LONDON SALE

A famed Roman statue of a Parian marble Aphrodite (Figs 18-20) known as the ‘Jenkins Venus’, has been in England, at Newby Hall, near Ripon in North Yorkshire, since 1765. This sensuous life-sized (162 cm) sculpture dates to the late 1st to mid-2nd century AD and is based upon a Hellenistic prototype of the 2nd century BC. On 13 June it was sold at Christie’s London for a hammer price of £7,200,000 (with buyer’s premium, £7,926,650, or $11,493,640), far beyond the presale estimate of £2,000,000 to £3,000,000. Christie’s have announced that this was the highest price ever paid for any antiquity sold at public auction. However when an Assyrian gypsum bas-relief from the North-West palace of Ashurnasirpal was sold, also by Christie’s, London, in April 1994 for
Rome from Thomas Jenkins by the famed collector William Weddell (1736-92). It was originally acquired before the collection of the Barberini Palace. Weddell bought many ancient sculptures and other works of art from Jenkins and his other British compatriot Gavin Hamilton, but the Venus, for which it was reported that he paid an astronomical sum (supposedly the highest price paid for any antiquity brought from Rome to England), was by far the finest piece in his collection. It was not only regarded as the finest example of a sculpture of this goddess in Britain, but was also considered one of the most beautiful examples of ancient art known at that time.

The statue itself is an excellent example of the work accomplished by an 18th-century restoration workshop in Rome, no doubt that of Bartolomeo Cavaceppi (1716-1799). The head is apparently from another ancient statue, a veiled head, on which the back of the veil was reworked so that it appeared to be part of the falling tresses of hair on the shoulders of the statue. Among the actual restorations are the tip of the nose, sections of the tresses of hair, the right arm and amulet, the lower left arm, a section of the left buttock, the lower right leg, the two Eros heads, small areas on the supporting pillar, and the surround of the profiled base.

Cavaceppi was the leading restorer in 18th-century Rome, as well as an occasional dealer and collector himself. A talented artist, he was apprenticed for several years to a leading French sculptor, Pierre-Etienne Monnot. By the early 1730s he was engaged as a restorer by the famous collector Cardinal Alessandro Albani, the nephew of Pope Clement XI and later worked for the Pope himself at the Museo Clementino. He was so proud of his work that between 1768 and 1772 he published three volumes of his restorations, original creations after the antique, and ancient sculptures from his own collection, Raccolta d'antiche statue, busti, teste cognite. Many of his own sculptures were sold as originals during and since his lifetime, as he rarely signed them. (A large rosa antico, red marble, statue of a centaur acquired in 1982 by the J. Paul Getty Museum as an original Roman work of art, and only recently found to be of more recent origin, is most certainly by him - his sales catalogue offered several centaurs and another remarkably similar centaur sculpture has been attributed to him.)

Weddell commissioned a leading Neo-Classical architect, Robert Adam, to design a sculpture gallery for Newby Hall. His design was inspired by the Pantheon and the plasterwork decoration evoked the Temple of Venus in Rome. Thus it served as an ideal home for the Venus, which occupied a prominent niche in the gallery (Fig 20). Upon Weddell's death in 1792, Newby Hall was bequeathed to a nephew, Lord Grantham (later to be Earl de Grey (1781-1859) since he had no children. It was then passed down to the Vyne.

Fig 22. An imposing bronze seated figure of a sacred Egyptian cat, 20th-26th Dynasty (c. 1185-525 BC), with traces of silver and other inlay in its eyes and small traces of all-over gliding. H. 42.9 cm.

Fig 23 (right). A small, but select Cycladic idol sculpture, c. 2600-2500 BC. H. 16.8 cm.

£11,883,414 at the time (see Minerva, September/October 1994, pp. 33-35). The successful bidder of the 'Jenkins Venus' seems to have been an English resident, for no export licence has yet been requested. It has been said that the J. Paul Getty Museum was the underbidder.

The Jenkins Venus, also known as the 'Barberini Venus', was purchased in
Spring Antiquities Sales

Fig 24. A superbly carved rectangular Roman marble cinerary urn of the first half of the 1st century AD; 36.2 x 54 x 41 cm. The strong military iconography suggests that the urn may have contained the remains of a victorious general.

family and then by descent to the Compton family, who had placed the statue for sale at Christie’s in order to fund badly needed restoration work to Newby Hall and also to its superb stables which were built in the 1780s by a protégé of Adam, William Belwood. Newby Hall is open to the public as one of the most successful attractions of the Historic Houses Association.

A superb, beautifully illustrated catalogue of the Jenkins Venus was prepared by Sarah Hornsby, Christie’s antiquities specialist, for the auction and included 17 pages of background information and pertinent literature and, in addition to several full-page colour photos of the statue, a number of illustrations of the sculpture gallery itself. This, and the attendant publicity preceding the sale, certainly played a major part in establishing the record price. It is unfortunate, however, for both scholars and connoisseurs that it does not include a back view of the statue.

HEAD OF AMENHOTEP III SOLD AT SOTHEBY’S NEW YORK

The cover piece of the 13 June Sotheby’s New York sale, a fine brown quartzite head of the 18th Dynasty pharaoh Amenhotep III (c. 1386-1349 BC; h. 22.9 cm), son of Thutmose IV and father of Akhenaten, bears a striped nemes headdress lacking the usual uraeus (serpent) and has a braided beard rather than the usual straitened ceremonial beard (Fig 21), no doubt emphasising his status as a god. The head passed in ownership from the Cairo dealer Albert Eld (1866-1950) to a New York collector Leonard Epstein in 1953, and was now consigned for sale by another American collector. Heads of this king rarely appear for sale and this one was unusual in that it appears to join the fragmentary body of a sphinx inscribed with his phenomena (with the title ‘perfect god’, confirming his deified ranking) in the Thalassic collection recently exhibited at the Carlos Museum of Emory University. It sold to an anonymous telephone bidder for $482,500 (prices realised include the buyer’s premium), within its estimate of $300,000-$500,000.

An imposing large (42.9 cm) bronze seated figure of a sacred Egyptian cat (Fig 22), 20th-26th Dynasty (c. 1185-525 BC), still bears traces of silver and other inlay in its eyes and small traces of all-over gilding, but lacks part of the tail and the right forepaw, which were apparently cast separately. It lacked the usually present collar or pendant, but this is typical of larger specimens (the world’s largest bronze Egyptian cat, 61 cm, sold by Royal-Athena Galleries in 1990, was also devoid of any ornamentation.) The present example, from a South American collection, was estimated at only $100,000-$150,000, but this did not prevent a European dealer from acquiring it by telephone for $284,500, with a colleague as the underbidder. An Egyptian gilt-plaster

Fig 25 (below left). Four sections from an incomplete linen Book of the Dead for Nefertou, written in hieratic and dating to the Ptolemaic Period (305-30 BC). Auctioned by Tajan, Paris.

Fig 26 (right). A fragmented and slightly restored, partially draped torso of Aphrodite, c. 1st century AD; H. 70.5 cm. Probably after the 4th-century BC Aphrodite of Arles by Praxiteles. Auctioned by Sotheby’s, New York.

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male mummy mask with strong features, black hair, and a rosy pink woolen wig. The second half of the 1st century AD, h. 26.7 cm, inexplicably estimated at a mere $10,000-$15,000, was bought by a Japanese dealer for $71,700. Intact Cycladic idols are becoming increasingly rarer on the market and good vetted examples with provenance are always in demand. Thus, one can not explain the low estimate of $10,000-$15,000 given to a small (h. 16.8 cm) but select sculpture (Fig 23), c. 2600-2500 BC, sold by J.J. Kleiman to Samuel and Luella Maslon in 1967. After a round of heated bidding, however, it sold on the telephone for $119,500 to a European collector, more than double the amount several dealers had expected. A large idol, 29.1 cm, from the celebrated Norbert Schimmel collection, c. 2500-2400 BC, somewhat damaged and lacking a foot, was bought at $42,500 in the Schimmel sale of December 1992, passed again at $24,000 in December 1995, and now finally, with a lowered estimate of $20,000-$30,000, sold for $56,762.

A superbly carved rectangular Roman marble cinerary urn (Fig 24) of the late half of the 1st century AD, 36.2 x 54 x 41 cm, was found in February 1899 on the farm of Pietro Balestra. His property lay on the grounds of the Villa Magna, an imperial ‘pleasure palace’. First published in 1901, it much later passed through the hands of several dealers in London and Chicago, beginning with K.J. Hewett in the 1960s and last year with Douglas Dawson. Its unique decorative scheme of military iconography is comparable to only one other example recorded by a drawing of A. de Caylus in 1762 and whose precise location is unknown. The fragmentary front shows an arched opening flanked by laurel trees, framing a festooned altar. An inscription, possibly for a victorious general whose ashes it may have contained probably appeared above. An elaborate variety of helmets, caps, cuirasses, shields, greaves, swords, spears, quivers, horns, and military standards, and even the foreshortened wheels and axle of a chariot, fill every available space. It was probably based upon a frieze on a triumphal arch or some other large victory monument. The different types of helmets - Corinthian, Attic, Boeotian, and Gallic - as well as Gallic felt caps, well illustrate the various armies that were defeated by this Roman officer. Hotly contested by three other bidders, it soon rose far above its modest estimate of $60,000-$80,000, finally selling for $262,500 to the Metropolitan Museum of Art.

Originally acquired by a Swiss collector in the 1870s, a fragmented and slightly restored, partially draped torso of Aphrodite (Fig 26), c. 1st century AD, 70.5 cm, is probably after the 4th century AD. The Aphrodites of Arles by Praxiteles and also related to the Aphrodite of Agen. Estimated at $100,000-$150,000, it brought $95,600 from a European dealer. A fine early Corinthian helmet, 7th century BC, valued at $50,000-$70,000, sold for $89,625. A Roman marble portrait bust of a stern-looking Hadronic matron, estimate $30,000-$50,000, realised $77,675. A 2nd-century Roman marble torso of Meleager, estimated at $40,000-$60,000, reached $77,675. The sale consisted of only 287 lots but totalled $3,219,719, with just 68.5% of the lots sold by number and 70.6% sold by value. The director of Sotheby’s antiquities department, Richard M. Koresey, considered it to be a successful sale, noting that the low estimate of all of the lots was $3,100,000, with 88.7% of the sold lots selling at or above their pre-sale estimates. The winter sale is scheduled to be held on 11 December.

**BOOK OF THE DEAD IN TAJAN SALE PREEMPTED BY FRENCH MUSEUM**

The antiquities sale conducted by Tajan in Paris on 5 June featured four sections from incompletely listed sections in the Dead for Neterous (Fig 25), written in hieratic and dating to the Ptolemaic Period (305-30 BC). It was acquired by a French collector, Charles L. Frossard at the end of the 19th century. The four bands comprised (A) chapters I to XIV with two vignettes (219 x 7.8 cm), (B) chapters XV-XVI and XVIII with five vignettes (190 x 7 cm), (C) chapters XVII-XVIII with 5 vignettes (262 cm x 5.8 cm), and (D) in order, chapters XCI, XCII, LXII, LIIX, LVII, LXXII, CV-CVI, and CIV with eight vignettes. One of the versions depicts the funerary procession with the sarcophagus of the deceased on a solar bark (section at top of Fig 25). It was decided to offer them at first one section at a time, but then to offer the four together at a bid to exceed the combined price. They were estimated at between 18,000 and 23,000 Euros each. Royal-Athena Galleries, who were recently agents for the MacGregor Book of the Dead, acquired two of the sections for a hammer price of 44,000 Euros and were the underbidders on the other two, which sold for 49,500 Euros. However, when they were then offered together, the winning bid of 95,000 Euros was nullified as the Musée Champollion in Figeac preempted the sale. A full page of description was prepared for the catalogue of the sale by the expert, Daniel Lebeurier, but scholars may contact the museum, which is located in southwestern France, to arrange to view it. Tajan, with Mr Lebeurier, is planning their next antiquities sale for the beginning of November.

**ROMAN COPY OF APHRODITE FREJS SOLD BY PIASA**

A sensuously-draped 2nd-century AD Roman marble copy of a late 5th century BC Aphrodite (Fig 27), h. with original base 132 cm, was sold in Paris by Piasa on 26 June. A Roman copy once thought to have been found in Fréjus, but actually from the vicinity of Naples, has been known as ‘Aphrodite Fréjus’. In the original Greek sculpture Aphrodite perhaps held the apple that was given to her as the prize from the Judgment of Paris. Type, very popular in Roman times, is also called ‘Venus Genetrix’ after the supposed ancestor of the early Imperial family. Many Roman matrons had similar statues made with their portraits, though in modesty they often had the left breast covered. Originally from the collection of Édouard Lescade, it was last offered for public sale at the Galerie Charpentier. In December 1986, carved in a fine, sparkling white marble, it lacked head and arms; the only restoration appeared to be the area of the right knee. Bearing a conservative estimate of 90,000-120,000 Euros, it sold for 179,493 Euros including tax. We are delighted to note that the expert for the sale, Jean-Philippe de Serres, is recovering rapidly from a stroke that he suffered earlier this year and is actively planning the first sale to be held by Christie’s in Paris for antiquities in late November or early December.
Tomb of Alexander the Great

THE SARCOPHAGUS OF ALEXANDER THE GREAT

Andrew Chugg

In the summer of 1798 Napoleon instigated a grand strategy to threaten the nascent British Empire through the conquest of Egypt and the domination of the Middle East. His army was landed on the beaches west of Alexandria at the beginning of July and speedily captured the ancient port city, shorn to a shadow of its former glory. The expedition was accompanied by a large team of scholars and artists, who compiled the material for the magnificent Description de l'Egypte, which eventually comprised nearly 900 folio plates with over 3000 engravings in 11 volumes, with 24 of text.

On 1 August 1798 Nelson destroyed Napoleon's warships while they lay at anchor in Aboukir Bay, east of Alexandria, thus stranding the French army, which ultimately surrendered to the British following the Battle of Alexandria in March 1801. A clause in the treaty of surrender required that the French should relinquish their collection of antiquities in Alexandria. The British commander, Lord Hutchinson, therefore appointed Edward Daniel Clarke to track down and seize the most important relics, which included the Rosetta Stone and a seven-ton sarcophagus of green breccia found within a chapel in the courtyard of the Attarine Mosque (Figs 1, 2) at the centre of Alexandria (Fig 3).

Clarke subsequently published a book entitled The Tomb of Alexander in 1805, in which he described his recovery of the sarcophagus from its hiding place on a French hospital ship in the harbour, and he bore witness to the testimonies of a delegation of Alexandrian merchants that this relic had once been the sarcophagus of Alexander the Great. Clarke also organised the conveyance of the antiquities to Britain, where the sarcophagus (Fig 4) remains on display in the Egyptian Galleries of the British Museum (Fig 10).

In 1822 Champollion deciphered hieroglyphics and it was soon realised that the sarcophagus bore the cartouches of a 30th dynasty pharaoh. Originally, he was identified as Nectanebo I, but this was later corrected to Nectanebo II (360-343 BC), who was the last native Egyptian pharaoh. For nearly two centuries the undeniable fact that the sarcophagus must have been made

Fig 1. Muslims worshipping in front of the chapel in the courtyard of the Attarine Mosque in 1798, which contained the 'Alexander sarcophagus'. (Engraving by Vivant Denon in The Tomb of Alexander by E.D. Clarke, 1805.)

Andrew Chugg is a specialist on Alexander the Great and his lost tomb.

Illustrations - Figs 1-4, 6-9 are courtesy of the author and derive from his extensive private collection. Figs 5, 10: Peter Clayton.

Fig 2. Section and plan of the Attarine Mosque and the chapel containing the 'Alexander sarcophagus'. (Engraving from Antiquités in the Description de l'Egypte, Vol. V, Pl. 38.)
for Nectanebo has been assumed to discredit its association with Alexander, but a detailed re-evaluation of the evidence has revealed a striking range of coincidences between its origins and the history of Alexander's entombment in Egypt.

Nectanebo II was deposed by a Persian Invasion in 343 BC and Diodorus Siculus records that he fled south into the Sudan in about 341 BC. So it seems unlikely that he ever occupied his sarcophagus, which probably still lay vacant when Ptolemy brought Alexander's body back to Egypt in 321 BC. It is stated in an entry of a Ptolemaic chronology known as the Parian Marble, which was erected on the island of Paros in around 263 BC, that Alexander was initially entombed at Memphis. Pausanias has written that Ptolemy's son, Ptolemy II Philadelphus, transferred Alexander's tomb to Alexandria, probably shortly after he became sole ruler in 282 BC. The silence of the Parian Marble regarding the relocation up to its latest surviving entry in 299 BC tends to support Pausanias, despite some modern speculation about an earlier move. This transfer also provides a cogent explanation of how the sarcophagus arrived in a city which was founded at least a decade after its creation.

The site of Nectanebo's intended tomb is unknown, but the existence of the sarcophagus and known shabitis implies that a tomb had been built by the time of his deposition. It was usual for pharaonic tombs to be located in the necropolis of the capital or at the ancestral home of the founder of the dynasty. Those of the 26th dynasty are at Saïs, but the 29th dynasty built theirs at Mendes.

Speculation regarding the tombs of the 30th dynasty has centred on Sebennytos, as this was the ancestral home of Nectanebo I, but Memphis seems to have been the capital in this period. Furthermore, this dynasty made extensive additions to the Memphite necropolis at North Saqqara (Fig 6). A mile-long avenue lined with sphinxes leading from the Nile flood plain up to the entrance of the Sarapeum temple precinct at Saqqara has been attributed to Nectanebo I, whilst Nectanebo II was the builder of two temples, one at the Sarapeum and the other at the sanctuary of the cow mothers of the sacred Apis bull. There is also a cluster of 30th dynasty tombs in the vicinity of the avenue towards its Sarapeum end.

Auguste Mariette, one of the founding fathers of Egyptology, excavated the avenue and the Sarapeum in 1850-51. He also uncovered an intriguing semi-circle of life-size Hellenistic statues of Greek philosophers and poets (Figs 6, 7), which appeared to guard the entrance to the temple of Nectanebo II. The central statue in the semi-circle has been identified as Homer, for whose epic poetry Alexander showed a passionate appreciation. Another seems to represent Demetrios of Phaleron, who was the leading philosopher at Ptolemy's court. He was exiled to the countryside by Ptolemy II (and subsequently killed by an asp bite), because he had supported a rival brother in the struggle for the succession. On this basis the statues should be dated to the reign of Ptolemy I (305-282 BC) and are contemporary with Alexander's Memphite tomb. The inference from this is that Ptolemy may have taken over the vacant tomb and sarcophagus of Nectanebo II in or near his temple at the Sarapeum for the entombment of Alexander.

This hypothesis is bolstered by other connections between Nectanebo and Alexander. A semi-legendary account of Alexander's career, compiled in Roman Alexandria and known as the Alexander Romance, relates a story that Nectanebo II was Alexander's true
father. Could this have been inspired by the use of Nectanebo's sarcophagus for Alexander's tomb? Certainly Ptolemy I was keen to legitimise Macedonian rule by associating his dynasty with the preceding Egyptian pharaohs, and there is a relief on the sanctuary wall of the shrine restored by Alexander in the temple of Amun at Luxor showing Alexander being greeted by Nectanebo (Fig 5). Since Ptolemy had effectively hijacked Alexander's corpse, he would have needed a suitable sepulchre at short notice, so the vacant sarcophagus of the previous pharaoh must have seemed an attractive option. We know that the Ptolemaic pharaohs were quite unprejudiced about reusing Pharaonic material: for example, Ptolemy II set up an obelisk quarried by Nectanebo in the shrine to his sister-wife, Arsinoë.

The last definite reference to Alexander's Mausoleum is the record of the visit by Caracalla in AD 215 written by Herodian in about AD 240. However, Ammianus Marcellinus mentions a splendid temple and tomb of the Genius of Alexandria in AD 361. In this context Genius means a titular deity, so D.G. Hogarth thought this a likely reference to Alexander. In a sermon given around AD 400, John Chrysostom asserted that Alexander's tomb was not known to his pagan worshippers. This suggests that the earthquake and tidal wave which struck Alexandria in AD 365 is the most likely cause of the destruction of the Mausoleum. Interestingly, the Attarine Mosque was built on the site of a Late Roman church dedicated to Athanasius, who had been Patriarch of Alexandria in AD 365.

The accounts of some medieval visitors to Alexandria also seem to refer to the sarcophagus. Leo Africanus, who was there in about 1517, reported a small house (casa in the oldest manuscript) in which lay Alexander's tomb. There is also an elaborate map from the same period by Braun and Hogenberg (Fig 8), which indicates a Domus Alexandri Magna (House of Alexander the Great) at its exact centre in roughly the right location for the Attarine Mosque.

Furthermore, Ibn Abdel Hakim recorded a Mosque of Dulkarnein (Alexander) in the 9th century and Massoudi wrote of a 'Tomb of the Prophet and King Eskender' (Alexander) in around AD 943. However, since the sarcophagus had holes bored in its sides to drain water, so it could be used as a ritual bath or fountain in the Islamic period, it is
Tomb of Alexander the Great

likely that it has not held Alexander’s remains for many centuries.

That the sarcophagus was made for Nectanebo II is highly consistent
with its having been available to Ptolemy I in a vacant state, when he
entombed Alexander at Memphis. It explains how the sarcophagus
reached Alexandria and why a group of Greek statues guarded the
entrance to the Nectanebo temple at the Sarapeum. Supposing it to be a
forgery, then the perpetrators were either incredibly fortunate or
remarkably sophisticated in their choice of this particular sarcophagus.
If the latter, then they probably needed to be able to read the
pharaoh’s name in its cartouches, yet the knowledge of hieroglyphics had
died out by the end of the 4th century AD, very shortly after Alexander’s
Alexandrian tomb was destroyed. This would tend to date a
forgery to within a few generations of the existence of the original, but
at such an early date Alexandrian records and recollections should still
have been sufficient to expose such a deception.

Originally, Alexander’s corpse was
enclosed within a coffin of ham-
mered gold, which was fitted to his
body, like an Egyptian mummy case,
and crammed with opulent, preserv-
ative spices. This would have rested
within the stone sarcophagus for
over two centuries. However, in
around 89 BC one of the Ptolemaic
pharaohs, probably Ptolemy X, plun-
dered it to pay his mercenaries and
replaced it with one of translucent
alabaster (although Strabo states of
glass).

Perhaps the most famous visit to
Alexander’s tomb in the Soma ceme-
tery at Alexandria was that of Octa-
vian, shortly after he had captured
Alexandria in 30 BC (Fig 9). Suetonius
and Dio Cassius relate how he had
the coffin brought out of the
burial chamber and strewn with
flowers. He placed a gold crown
upon the mummmified corpse and
inadvertently broke off a piece of the
nose. He may not have seen the
Nectanebo sarcophagus, since it
probably remained in the tomb.

However, Lucan recounts a visit
by Julius Caesar in 48 BC, when the
dictator ‘descended into the grotto
hewn out for a tomb’. Presumably,
Napoleon will also have seen and
touched the best of the Alexandrian
finds in 1798. Potentially, therefore,
this sarcophagus is the sole object
directly linking the three most
prominent military leaders of all
time. Especially from an historical
perspective, it should be ranked
among the very greatest relics from
antiquity.

MINERVA 36
Iron Age Fiskerton

‘GIFTS TO THE GODS’ AT IRON AGE FISKERTON

Colin Palmer-Brown and Jim Rylatt

In June 1980 a diligent metal detectorist discovered what is possibly one of the most important archaeological sites in Britain, even though most people will not have heard of it. This discovery followed the cleaning of a 19th century fenland drain known as the North Delph, which runs alongside the River Witham, to the east of Lincoln (Fig 1). The detectorist, Vernon Stott, observed a series of vertical timbers protruding from the recently cleaned north bank of the Delph. He scanned the soil surface in the vicinity of these posts and recovered a number of items, including an Early Iron Age sword.

In 1981 Naomi Field directed an excavation to determine the nature of this site. Soil stripping revealed two parallel rows of vertical posts, approximately 2m apart and orientated east-west. A total of 181 posts were identified, some of which were still about 5m long. Their remarkable state of preservation was due to the exceptional conditions that prevail within the peat fens of the Witham valley.

Excavations between the post rows revealed substantial horizontal planks, none of which remained in situ, despite being 4m long and 0.45m wide. Vertical oak timbers from the 1981 dig were submitted to the University of Sheffield for dendrochronological determination. This enabled absolute dates for the causeway structure of 457/456 BC to c. 282 BC, with repair phases taking place every 16-18 years.

One of the most exciting aspects of the 1981 excavation was the range of finds: swords (some within scabbards), spearheads, axes, chisels, hammers, and a decorated saw to name just a few. Other superficially less prestigious items included bone points (57 in total) and domestic pottery.

The Fiskerton ‘causeway’, as it has become known, was very clearly a focal point for ritual and votive activities during the earlier part of the British Iron Age. This location continued to be significant as it was reutilised for ritual activity during the Roman period. There is also evidence to suggest that it continued to exert influence within the medieval landscape.

Investigations in 2001

On the eve of a long awaited publication on the site, a second excavation took place in the late summer and autumn of 2001. This was undertaken by Pre-Construct Archaeology (Lincoln) on behalf of the Environment Agency (EA), under the direction of Jim Rylatt. The EA has embarked upon a five-year programme of flood improvement works along the River Witham between Lincoln and Boston. This scheme included the strengthening of the flood banks to the south of Fiskerton that were situated over the projected alignment of the causeway.

In appropriate 21st century style, the threat posed to this monument by the intended development was established, and initial solutions were firmly based on preserving the archaeology in situ. However, physical preservation was not a viable option. As a result the EA funded a comprehensive programme of excavation, recording, and analysis. Clearly, given that the full results will be a long time coming, this report must be viewed solely as an interim statement.

The recent dig was every bit as exciting as in 1981, and it yielded an impressive range of artefacts, many unique: a sword (Fig 3), a dagger, an axe-hammer, a currency bar, a spearhead, a spear (complete with wooden shaft), decorated shield or scabbard fittings, a spindle whorl complete with spindle, and an iron socketed axe (Fig 2) made in a Late Bronze Age tradition. In addition, two classic dugout log boats were discovered. One of these lay close to the modern ground surface and was in poor condition (Fig 5). The other, however, was exceptionally well preserved, probably due to its deliberate deposition; the vessel had been positioned across the causeway structure and pegged into place (Fig 6). In this context, the site director is convinced that, like the weaponry and tools, the boat was also a votive offering. Maisie Taylor’s preliminary examination of the vessel suggests that this particular boat was never used; its condition was simply too fresh to have sustained the daily rigours of a working life on the river.

The excavation involved a comprehensive programme of palaeoenvironmental sampling, and the results of this will shed significant...
new light both on the structure itself, and on its environmental context. Another important element will be further dendro-chronological analysis, both in terms of extending the chronology of the causeway and further clarifying the timber felling cycles. Work on the 1981 material has demonstrated that the vertical timbers were replaced every 16-18 years. Andrew Chamberlain, of the University of Sheffield, has put forward a controversial, but compelling hypothesis that the felling dates for the main structure coincided with particular lunar events. If he is correct, it would suggest that Early Iron Age communities were able to predict lunar eclipses.

The Fiskerton Timbers: Causeway, Jetty, or Bridge?
A much-debated issue surrounds the most basic interpretation of this structure (fig 4): what was it, a causeway, a jetty, or a bridge? Twenty years ago, the monument was classified as a ‘causeway’ and this (superficially reasonable) label has stuck, even though the interpretation of the physical structure continues to evolve. Unfortunately, its original form may never be resolved without further excavation. However, one view is that the vertical piles did not support a superstructure, the horizontal planks being pegged onto the boggy ground between the verticals, which suggests that the structure became submerged at certain times of year.

While small round-wood pegs have been found in situ at Fiskerton, none of the horizontal timbers have. It is not easy to envisage how such heavy (presumably semi-waterlogged) planks became dislodged, floated a short distance, and then settled forever. Moreover, notches and holes that were examined within the planks were much larger and more carefully constructed than the pegs that are supposed to have held them in place. Consequently, we are of the opinion that there was a raised superstructure, of whatever complexity or simplicity. This view, we believe, is supported by evidence from the most recent investigation. Very few planks were recovered, in contrast to the area examined in 1981, but a thick layer of charcoal covered the area contained between the post rows. It was evident that some of this charcoal was derived from large pieces of timber, probably the tops of the vertical posts. This suggested that a significant proportion of the structure had projected far enough above the surrounding wetland to remain dry and thus susceptible to fire.

The charcoal also partially filled the log boat deposited across the ‘causeway’, indicating that this vessel was already in place prior to the fire. Following the removal of the boat it was immediately evident that there were no in situ horizontal planks beneath it. Again this suggests that there never were planks at ground level. Furthermore, the boat itself would have represented a major obstacle to movement along the causeway in the absence of a raised superstructure.

The authors would like to express their thanks to the Environment Agency for providing an opportunity to investigate a section of this fascinating monument.

Fig 5. The first log boat, looking north. The front section of this vessel was destroyed by the North Delph fenland drain in the 19th century.

Fig 6. The second log boat under excavation. The vessel was found wedged into the heart of the ‘causeway’ structure, and was fixed down using large wooden pegs suggesting that its deposition (to the gods?) is likely to have been deliberate.
England’s Maritime Heritage

MARITIME ARCHAEOLOGY IN ENGLAND

Sean Kingsley examines English Heritage’s new remit as manager of England’s vast maritime heritage.

In the year 877, the pagans, on the approach of autumn, partly settled in Exeter, and partly marched for plunder into Mercia…Then King Alfred commanded boats and galleys, long ships, to be built throughout the Kingdom, in order to offer battle by sea to the enemy as they were coming. On board of these he placed seamen, and appointed them to watch the seas. The Life of King Alfred (24) by the Monk and Bishop Asser.

Brittania’s historic rule over the waves is an inescapable feature for its land-locked inhabitants. From King Alfred’s alleged establishment of the first English navy in the 9th century AD, to the English East India Company’s penetration into Asia and India in search of exotic between the 17th and early 19th centuries, and Horatio Nelson’s supremacy over Napoleon, the ‘moat’ surrounding the United Kingdom has fostered a long and rich maritime tradition, which, for centuries, made a worse Britain the world’s superpower.

Yet the legacy of the surviving maritime heritage scattered along the UK’s 5,500km-long coastline is astonishingly poorly known. The National Monuments Records hold details of 40,000 marine sites, comprising 13,500 known wreck sites and 26,500 historic losses (compared with 3,000 for Northern Ireland and 6,000 for Australia). And this, estimates suggest, is just the tip of the proverbial iceberg.

Following the passing of the National Heritage Act of 2002, from May of this year the management of England’s maritime archaeological legacy has been assumed by English Heritage, the lead agency responsible for managing the physical remains of the historic environment of England. It’s remit encompasses all types of sites (from historical structures and landscapes to shipwrecks) from the low-water line out to the 12-mile limit (19.2km) around England. This is a massive boost for a discipline which Dr David Miles, Chief Archaeologist for English Heritage, has described as a ‘frontier’ to terrestrial archaeology. A daunting amount of fieldwork needs undertaking to identify the scale, character, and condition of the archaeology. That English Heritage has adopted a problem child is undeniable.

As crude as it may seem, how it nurture this opportunity depends ultimately on the availability of financial resources. From any perspective, the £500,000 which the government has made available to English Heritage to administer this function is a drop in the ocean. The rationale underpinning this figure, one hopes, can only be a short-term misunderstanding at governmental level of the scale and historical value of the nation’s maritime sphere. David Miles is quite frank about the current situation, and told Minerva that the management of maritime archaeology in the UK is 30-40 years behind terrestrial archaeology, and that the Department for Culture, Media and Sport (DCMS) has been made aware of the funding’s inadequacy.

To date only 51 shipwrecks in UK waters have been officially designated by the Advisory Committee on Historic Wreck Sites (Fig 1). These vary chronologically from Middle Bronze Age cargoes on Moor Sands (Devon) and in Langdon Bay (Dover, Kent; Fig 3), to the site of a Viking sword guard of AD 1100 on Smalls Reef (Pembrokeshire), and a submarine of 1879 sunk off Bracklesham Bay (West Sussex). Most date from the 16th-18th centuries (16th century: 18%; 17th and 18th century: 28% each).

Several of these shipwrecks contain fascinating hulls and cargoes, which are unique in UK waters and whose study promises access to poorly known trade networks and naval architectural traditions (see Fig 1 for most of the sites discussed below.) Henry V’s Grace Dieu along the Hamble River in Hampshire, for example, was a massive bateau which pushed available overlapping wooden plank technology (clinker construction) to the limits. Too expensive to use and too prestigious to risk on the high seas once launched in 1420, she was almost immediately motheballed at her mooring and eventually sank in 1436 after being struck by lightning and burnt. The Salcombe Cannon site in south-west England contains Moroccan scrap jewellery and coins dating from 1510-1636, struck in Marrakesh and Fez under the Sa’id Sharifs dynasty. Her study will pioneer knowledge about trade between North Africa and England.

A far different site is the President, a probable English Indiaman which sank off Mounts Bay in Cornwall in 1684 whilst on a homeward voyage with an extremely valuable cargo of spices, indigo, Indian goods, and 100 tons of pepper (also listed historically are some diamonds and much ‘Jewish Treasure of Peru’). Although the site was salvaged soon after being wrecked, it represents the first English East Indiaman located in UK waters. (Some reports claim that the ship still holds goods valued at £1,000,000,000.)

Examples of the future potential of England’s maritime archaeology can be gleaned from internationally significant discoveries of the last decade. At 9.5m-long, the 3550-year-old oak and yew wood Dover Bronze Age boat is at least half preserved and is a rare example of how prehistoric people travelled across the English Channel (Fig 2). More recently, the timber circle dubbed Scenhage made front-page international headlines, and various recently discovered Palaeolithic, Neolithic, and Roman artefacts from the Solent seabed and inter-tidal area of the Isle of White represent particularly promising submerged landscapes.

A chief ally in the future discovery of sites is expected to be the amateur diver and, like its terrestrial partner, maritime archaeology has a strong tradition of amateur support. By highlighting in a recently published
England's Maritime Heritage

document the importance of diver activity and partnership with various bodies mutually interested in the maritime heritage (Taking to the Water: English Heritage's Initial Policy for the Management of Maritime Archaeology in England by Paul Roberts and Stephen Trow; 2002). English Heritage has wisely encouraged the inclusivity of the UK's estimated 100,000 certified divers who, according to sources, raise a couple of million wreck dives every year.

The Portsmouth based Nautical Archaeology Society (NAS) has for decades been the leading independent promoter, nationally and internationally, of maritime archaeology by running continuous courses aimed at enhancing cultural awareness, and by teaching underwater excavation and recording skills. The NAS has recently initiated the 'Adopt a Wreck' project in an attempt to encourage divers to become responsible stewards of the maritime sphere. Participating diving societies are trained to monitor and record specific local sites and generate genuine scientific results.

An excellent example of the success of this scheme is the extensive information assembled by the Weymouth Underwater Archaeological Group's formal 'adoption' of the wreck of the Earl of Abergavenny. At 1400 tons she was one of the English East India Company's largest ships, and today lies in 15m of water, 1.5 miles out in Weymouth Bay. The ship's commander was John Wordsworth (brother of the famous Romantic poet William Wordsworth), who, after investing a huge sum of money in a very diverse cargo along with the rest of his family in the hope that the proceeds would enable William to concentrate solely on his poetry, drowned along with 271 others on a bitterly cold night on 5 February 1805. The cargo had contained £74,000 in silver dollars, copper, tin, lead, iron, haberdashery, glass, millinery, Wedgwood china, horse tack, wines, beer, liquors, military stores, and other private trade goods.

If the future holds great promise, perhaps the most urgent aspect of management demanding immediate attention is site preservation, the most expensive aspect of maritime archaeology. The case study for this dilemma is the wreck of the Stirling Castle, a 70-gun warship lost off the Goodwin Sands in Kent during the Great Storm of 1703. It is ironic that although with three decks and a 6m-tall rudder still intact this remarkable wreck is the most complete ship of its period known in UK waters, it is being treated like the belle noir of the discipline.

Bob Peacock, who holds a survey and recover license on this site, described to Minerva how the wreck became exposed following the quarrying of millions of tons of sand eight to ten years ago for development of Dover and the Channel Tunnel. Although the government did consult with local fishermen over the marine impact of this project (who advised that fishing grounds would be destroyed due to the disappearance of wheels), maritime archaeologists were not approached. A direct consequence of the quarrying was the relocation of sand covering the Stirling Castle toward the quarry zone and the disappearance of sediment that had shored up its hull. Since then the gun deck has collapsed as the port quarter subsided by 40 degrees, causing cannon still resting on wooden carriages to crush the lower decks.

To his remarkable credit, and despite the frustration of writing to the DCMS without a positive reaction for the last 10 years, Bob Peacock continues to record exposed parts of the ship, and to monitor its changes by conducting annual bathymetric readings, at his own personal expense. His estimate that the ship will be destroyed within three years is a sad reminder of maritime archaeology's neglect in the UK and of the challenges awaiting English Heritage. Would France, Spain, or Holland, those other great superpowers of past centuries, permit such high-profile demise of a national treasure (caused by sanctioned coastal quarrying)?

A hopeful ally on this score is the government's £5.5 million Marine Aggregate Levy, which has just come on stream and from which maritime archaeology should be entitled to one-third. (The sum is based on Treasury taxation of aggregates, such as quarrying.) Dr Miles confirmed to Minerva that over £1 million of high-quality bids were submitted last month alone for various forms of site mapping, wreck survey, and research.

A further challenge facing English Heritage if the two resources of land and maritime archaeology are to be regarded as 'a seamless physical and intellectual continuum' (as proposed in Taking to the Water; see above) is the need to address the problem of inadequate scientific publication standards. Reasonably, English Heritage has not accepted that dissemination of the backlog of unpublished work should be financed from its core funding. However, to its credit it has applied to the DCMS for necessary funding as a one-off measure to oversee a programme of appropriate level of analysis, conservation, and dissemination.

The challenges facing English Heritage in its management of maritime archaeology are at once exciting and extensive. At the outset of its remit one can but wish it success, and await the emergence of new national treasures from poorly represented times such as King Alfred, and hope for improved preservation and publication.
any of the ancient life-size bronze statues still extant owe their survival to having been shipwrecked and their discovery to chance. The Vele Orjule bronze is no exception. The statue was found fortuitously in Croatian waters within the Northern Adriatic Sea (Fig. 1) by a holidaying Belgian amateur diver, René Wouters. The statue was found at a depth of 45 m on the sloping sand and rock seabed that leads from the west coast of the island of Vele Orjule to the flat mud bottom of the Orjule Channel (Fig. 2).

For a still unknown reason, the statue had fallen from the ship that was carrying it, or had been deliberately jettisoned in order to lighten the boat and escape a gale. When reaching the seabed, its head hit the northern edge of a sand-filled cavity bordered by rocks and measuring about 190 cm wide. The shock partially unsoldered it (Figs 4, 5), and the right foot was caught against the southern edge (Fig. 2), breaking the base of the statue into pieces (Fig. 3). Had the statue been slightly smaller or the cavity larger, it would have fallen inside, been completely covered with sand over time and probably never found.

The discovery of this very beautiful and extremely well-preserved work of art was a very moving experience, not only for the discoverer but also for all the professional archaeologists who took part in the retrieval project. The fieldwork also raised a number of questions.

Firstly, who was this naked, lifesize male figure (1.94 m tall), and was the statue a Greek original or a Roman copy? The statue was found coated with marine growth, but except for the left-hand’s little finger and the eyes, which were missing, it was complete and the body appeared not to have suffered severely during or after its immersion. This made identification easy. The statue from Vele Orjule features a well-known subject of the classical world: the apoxyomenos, the athlete cleaning oil, sweat, and dust from his body after his physical exertion and before washing, using a bronze or copper curved spatula, called a strigil (Fig. 6).

Bronze statues of apoxyomenoi created by Polykleitos, Daedalos, Lysippos, and Daippos are known from classical literature. Two major types can be ascribed to the genre: the athlete with one arm forward, scraping one arm with the other hand (illustrated by the Lysippos apoxyomenos known from a marble Roman copy in the Vatican Museums), and the athlete with both arms down, either scraping his thigh or cleaning the strigil.

The Vele Orjule statue belongs to this second type, of which another example is already known, having been found in 1896 during the first excavation of the Gymnasium of Ephesus. This example, now in the Kunsthistorisches Museum of Vienna, Austria (Figs 11, 12), is today generally considered to be a Roman bronze copy of a Greek work from the end of the 4th or early 3rd century BC. A study of both statues indicates that they obviously come from the same original model (Figs 10-13). However, further examinations have revealed the use of square-head nails in the statue from Croatia, which, in association with the fine quality of the soldering of the various pieces of the statue, favours the interpretation that the Vele Orjule athlete is an original Greek bronze work.

The other series of questions that have arisen from the discovery of the apoxyomenos off Croatia have been more difficult to answer. When was this work of art transported and lost? From where was the ship that transported it coming, and where was it going to? Despite a month of survey work (600 dives of 15-25 minutes duration at depths ranging from 25-57 m, using an airlift for strategic complementory excavation, combined with visual, ROV, and metal detector surveys), the Belgian-Croatian archaeological team did not find any trace of a shipwreck in the area. Scattered
amphora sherds from different periods have been found all over the area, as well as two anchor stocks. However, we have no evidence to believe that any of these artefacts belonged to the ship that lost the statue.

Most fortunately, if the sea did not yield anything more contextually revealing, the statue itself did. Organic samples found inside the statue have been radio-carbon dated. A large piece of carbonised wood, as well as a wood splinter, were discovered inside the statue. The restorers consider both pieces to be related to the restoration of the right arm in antiquity. Some vegetal material, including leaves, olive pips, cherry pips, and nutshell were also present in the statue, some bearing traces of small teeth indentations, identified as coming from a small rodent. It would thus seem that an animal, probably a mouse, had built its nest inside the statue, taking advantage of a hole in the right heel, at a time when the statue was lying on its back (most probably in the restoration workshop). The fact that the leaves had been preserved intact suggests that its shipping and consequent loss could not have happened many years after the mouse had carried the vegetal materials into the statue, because they would not have been preserved in a natural environment. Their preservation is due solely to their submergence underwater and immersion in mud. The analysis of the various radio-carbon data shows that the statue was transported and lost some time between AD 80 and 70.

As for the exact location of the statue’s origin and its final destination, it would be very hazardous in the absence of any ship remains to venture any theory. However, the generally good state of the statue, the presence of its base (Fig 3), and the
restoration made before shipping testify that great care had been taken firstly to remove the statue from its original context without damaging it, and secondly then to keep it in the best possible condition. This means that it was transported with the status of a work of art, in order to be exhibited in a new place, and was not war booty or downgraded bronze destined for melting down.

In light of the radio-carbon results, and of what is known of the history of urban civilisation in the northern Adriatic, it is assumed that the Vele Orjule apoxymenos was being transported on a Roman ship during the 1st century AD, a period during which

Fig 6. For safety reasons the statue was recovered two months before the beginning of the excavations. It was transported to the fresh water tank of the Training Centre of the Special Police in Mali Losinj for desalination and, later, to Zagreb, where Dr Antonio Sorbetic conducted the cleaning and restoration programme, with the help of Dr Giuliano Tordi of the Opificio delle Pietre Dure, Firenze, Italy.

Fig 7. The head after restoration. The lips of the Vele Orjule athlete are made of red copper, the ivory or glass paste eyes are missing as well as the copper or silver soldered eyelashes.

Fig 8 (left). Detail of the Vele Orjule statue’s head and upper torso.

Fig 9 (right). The apoxymenos during restoration in Zagreb. The soldering joint of the head is clearly visible around the neck. X-rays and radiographic examinations were undertaken by the Institute for Welding Metals and Heat Technology at Zagreb. It was noticed by the restorers that there is no iron frame inside the statue, and that it only contained a small quantity of a clay core.
a number of urbanised centres were flourishing in the area of modern Croatia and when the region had certainly reached the level of cultural sophistication associated with a taste for expensive artworks (Fig 14).

We shall probably never discover for which city or colony the apoxyomenos was intended. One can certainly consider Aquileia, Tergeste, Parenzium, or Pola, which was probably the most important centre in Histria at the time. Another candidate for its destination may have been the luxurious imperial villa on the Verige bay on the island of Brijuni, which belonged to the Emperor Augustus. Finally, we should also consider Osor (ancient Apsora), one of the most important island centres in the northeastern Adriatic. It is also the closest possible candidate, at only about 21km from Vele Orjule. This would mean that the unfortunate ship and her precious cargo were only three hours sail away from her final, safe destination.

René Wouters's discovery led to the creation in June 1999 of a Belgian-Croatian underwater archaeological mission called GRASP (Groupe de Recherche Archéologique Sous-Marine Post-Médévale), directed by the Ministry of Culture of Zagreb and the Underwater Department of the Museum of Zadar. The entire apoxyomenos bronze statue project was enthusiastically and generously financed by Dr Michael and Dr Patrick Fischer of the Oxford Maritime Trust (OMT), England.
Medieval Glassmaking

MEDIEVAL GLASSMAKING IN THE LEVANT

David Whitehouse

In 1973, a sponge diver reported the discovery of an underwater shipwreck at Sarçe Limani on the south coast of Turkey, opposite Rhodes. The wreck was investigated by Professor George Bass, of the Institute of Nautical Archaeology, between 1977 and 1979 (Fig 2). His investigation revealed that part of the ship's hold contained (among other commodities) a cargo of three tonnes of cullet (glass destined for remelting) in the form of chunks of raw glass, which were by-products from a glass factory, and broken glass vessels (Figs 4-7). In addition to about 150 amphorae and other pots, the rest of the hold must have contained more cargo (to balance the ship), but no trace of it survived.

The glass from Sarçe Limani offers a unique insight into medieval glassmaking because the sample is very large, it comes from a closely datable context, the excavation was documented with extraordinary care, and because the finds were studied in minute detail. Professor Bass's final report on this remarkable discovery is in active preparation and probably will appear in the next 12 to 24 months.

Thanks to the meticulous work of Bass and his colleagues, we know that one or more of the ship's last ports of call were in the Levant, that the ship sank in or shortly after AD 1025, and that the glass in the hold was already broken when it was brought on board and stowed in baskets. In other words, the broken glass was an article of commerce. My purpose here is to place the cargo of the Sarçe Limani ship in the context of medieval glassmaking in the Levant. To convey an idea of the scale of production, I propose to translate quantities of glass into numbers of old-fashioned glass Coca Cola bottles (which weigh about 250 grams). The cullet on the Sarçe Limani ship was sufficient to make 12,000 Coke bottles.

The sources of information about medieval glassmaking in the Levant are scattered and, although a great deal of work has been done on individual sites and documents, they have never been studied comprehensively. No medieval description of Levantine glassmaking is known but anecdotal, eyewitness information about this industry exists in Latin, Hebrew, and Arabic documents. Archaeological discoveries tell us about the range of products and the distribution of particular forms, and about factories where glass was made. Chemical analyses inform us about raw materials, and ethnographic studies suggest how these materials may have been melted. Together, our sources furnish enough information for us to understand, in general terms, how the Levantine glass industry functioned in the Middle Ages. They show clearly, for example, that the industry had three components: primary, secondary, and tertiary production.

The essential raw materials for making glass are soda, lime, and silica (collectively known as ‘batch’). Sand is the source of the silica that makes up about 70%. Soda (about 15%) was added to reduce the temperature at which the sand melted. Lime (about

Fig. 1. Glass bottle, AD 1025. H. 12.9 cm. The bottle is one of 80 vessels from the Sarçe Limani shipwreck that were stowed apart from the main cargo, either for use on board or because of their fragility.

Fig. 2 (below left). The remains of the Sarçe Limani shipwreck lie at a depth of 56m off southern Turkey. Divers from the Institute of Nautical Archaeology laid a rigid metal grid of 2m squares over the wreck to enable them to record the site.

Fig. 3 (below). A diver retrieves an early 11th-century glass bottle from the Sarçe Limani shipwreck.
8%) makes the glass chemically stable. The remaining 7% consist of impurities and sometimes of additives to change the colour of the glass. It sounds improbable, but seems to be true, that most early glassmakers were unaware that lime was a necessary ingredient; they introduced it by accident, mixed with the sand or the soda.

In Roman times, the preferred source of the sand (according to Pliny) was the beach at the mouth of the Belus (Na'aman) River near Akko, Israel. There, the sand contains quantities of broken shells, and these provided the lime necessary to stabilise the glass. Roman and early medieval glassmakers in the Levant used a mineral form of soda (natron), which they imported from Egypt. During the 9th century, however, they began to use soda derived from the ashes of halophytic plants, which grow locally. The plant ash also contained lime and, since too much lime ruins the glass, this must have compelled glassmakers to use sand with a reduced amount of shell, or crushed quartz pebbles, or to purify the plant ash. Nevertheless, in the decades around AD 1200, two eyewitnesses, William of Tyre and Jacques de Vitry, noted that glassmakers used sand from the beaches of Akko and Tyre. How the medieval glassmakers reduced the amount of lime in their plant ash to compensate for the lime in the sand, is not yet known.

The nature of the medieval glass industry in the Levant is best understood in the context of the Roman industry from which it evolved. The investigation, in the 1960s, of two sites in Israel, Bet She'arim and Jalame, followed by investigations at other sites,
revealed that in late- and post-Roman times the manufacture of glass from raw materials (primary production) and the manufacture of objects from raw glass (secondary production) sometimes - perhaps habitually - occurred at different places: raw glass was produced at Bet She'arim, for example, and glass vessels at Jelame. This separation of primary and secondary production is implied in a 3rd-century AD section of the Babylonian Talmud, which draws a distinction between transporting raw glass and glass vessels, and thereby tells us that raw glass might be moved from one place to another. Moreover, chemical analyses of vessels from sites in many parts of the Roman Empire, including secondary workshops in France and Italy, some of which are as early as the 1st century AD, reveal that they have a small number of strikingly similar compositions. When these compositions are compared with analyses of sand from different regions, they indicate that most of the glass had been made with sand from the Levant or Egypt, and with natron. In other words, even in the 1st century AD, either sand and natron, or raw glass, were traded over very long distances. Indeed, archaeologists now believe that manufacturers in the eastern Mediterranean supplied raw glass to secondary workshops all over the Roman Empire.

The export of raw glass to secondary workshops in distant parts of the Roman Empire implies that primary production was on a very large scale, and this is confirmed by four discoveries in Israel and Lebanon. In the early 1950s, excavations at coastal Arsuf (ancient Apollonia), Israel, revealed the remains of a rectangular furnace with a melting tank 3.8m long and 2.5m wide. The tank was filled with glass to a depth of 0.25m. A few years later, excavators at inland Bet She'arim, also in Israel, uncovered a glass slab measuring 3.8 x 1.95 x 0.45m and weighing very nearly nine tonnes. Chemical analyses of the slab indicated that the batch contained far too much lime, rendering the glass unusable; consequently, as at Arsuf, it was abandoned. Perhaps, without knowing it, the glassmakers were adding lime with both the sand and the plant ash. This possibility has led to the suggestion that the Bet She'arim slab was the result of an early attempt to substitute plant ash for natron.

At a third site in Israel, Bet El'ezer, excavations in 1992 revealed the remains of no fewer than 17 tank furnaces similar in size to the furnaces at Arsuf and Bet She'arim. Finally, the remains of several tank furnaces exist at Tyre, Lebanon, the largest of which is 6.0m long and 3.0m wide (Figs 9-11). The last time it was used, the tank (now somewhat smaller because it had been relined at least twice) was filled to a depth of about 80cm; in other words, it contained more than 30 tonnes of glass - enough to make at least 120,000 Coca Cola bottles. All of these furnaces - Arsuf, Bet She'arim, Bet El'ezer, and Tyre - were built in late antiquity or the early Middle Ages; the chronology is not yet certain.

It is interesting to note that a document from the Cairo Geniza, written in 1011, mentions 37 'bales' of glass exported from Tyre. Were they, one wonders, similar to the baskets that went down with the Serçe Limanı ship, a decade or two later? According to S. D. Golteln, who spent a lifetime studying the Geniza documents, the total weight of 37 bales would have been almost eight and a half tonnes - the equivalent of 34,000 Coke bottles. Incidentally, the apparent weight of the shipment in 1011 is sufficiently close to the weight of the Bet She'arim slab, and the presumed capacities of the tanks at Bet El'ezer, to hint at the possibility that the shipment may have been the usable glass from a single melt.

The size of the furnaces raises questions about the duration of the melting process and the methods used in the Middle Ages to maintain the required temperature of 1000°C or thereabouts for a significant length of time. We have no direct means of answering these questions. The ability to melt batch on the scale accomplished at Bet El'ezer or Tyre no longer exists outside industrial plants in either the Mediterranean region or the Near East; indeed, traditional methods of making glass on this scale probably survive in very few places worldwide. One such place, however, is Jalesar, 150km from Delhi, India, where a traditional factory provides clues about how the medieval Levantine establishments may have operated. Two Danish scholars, Jan Kock and Torben Sode, have reported that the tank furnaces at Jalesar are remarkably similar in capacities of about three tonnes. The melting process requires a team of seven, work-
Preserved secondary workshop were uncovered at Corinth, Greece, in 1937. Excavations discovered evidence of two medieval workshops on the site of the ancient agora. No structures survived at the Agora North-east workshop, but a building in the Agora South Centre area contained a small furnace, surrounded by working debris and fragments of cups, beakers, and bottles. The excavators believed that the workshop dates from the 11th and 12th centuries; in which case, it would have been operating at the time when the Serce Limani ship was wrecked. However, a reassessment of the finds suggests that it did not function until the decades around 1300, and so it post-dates the Serce Limani shipwreck by nearly 200 years.

Just as primary and secondary production took place in different workshops, so did the third stage in the manufacturing process, which consisted of cutting and polishing a small percentage of the objects after they had been formed and annealed. The only tertiary technique that is known to have been practiced in the Levant around 1025, when the Serce Limani ship went down, was cutting. This involved incising the surface of the object with a rotating wheel fed with an abrasive such as emery. The Arabic writer al-Muqaddas reported that cut glass was one of the exports of Tyre in 985 and, 40 years later, the Serce Limani ship was carrying fragments of cut glass in the cargo and complete vessels in the quarters occupied by the crew and passengers (Figs 3, 8).

I began this survey by describing the Serce Limani shipwreck and what it tells us about medieval glassmaking in the Levant. I propose to do this by looking at two things that do not tell us. First, we have no idea of the ship's destination. Was it heading north towards Byzantium, whose glass industry in the 11th century is almost completely unknown to us? Was it heading west towards Greece, about which we are equally ignorant, now the workshop at Corinth has been redated to the years around 1300? Or was it travelling even further afield, perhaps to Italy?

Secondly, we have no idea what was in the rest of the hold, except (since nothing remained) that it was perishable. One possibility is that it was carrying Levantine plant ash which, 200 years later, was the soda most sought-after by Venetian glassmakers. In any case, wherever it was going and whatever else it contained, the ship was carrying enough glass to make 12,000 Coke bottles. Thus, together with the documents that refer to Tyre, the Serce Limani cargo casts a unique light on primary, secondary, and tertiary glass production in the Levant in the early 11th century.
THE ETERNAL LIGHT OF ZARATHUSTRA

Sean Kingsley introduces the cultural legacy of Zoroastrian art.

Although Aristotle is alleged to have claimed that the antiquity of Zoroastrianism exceeded that of ancient Egypt, most people would be very hard pressed to call to mind even one attribute of their religion or culture. Only an estimated 100,000-150,000 practitioners are active today, largely Indian Parsees. This imbalance of knowledge is curious given how widely the doctrines of Zoroastrianism were embraced within the Parthian Empire, from the borders of Syria to those of India. Moreover, between the reigns of Ardashir I and Yazdegird III (AD 226-651) the Sassanians revived the religion of their forefathers and Zoroastrianism became the state religion. Yet another of the omnipresent image of the fire altar on Sassanian coinage (see this issue, p. 56), a religious symbol of ultimate purity, the archaeological landscape of Zoroastrianism is remarkably barren. What else is known of this mystery religion and its influence on the cultures of Central Asia?

Zoroastrianism is characterised by its spiritual wisdom and inter-faith tolerance, teaching that all races of the world were created equal and that as created the world was perfect and free of evil. As the Cross is the universally recognised symbol of Christianity, so the fire altar assumes this role within Zoroastrianism (Figs 4, 6, 8). As well as the symbol of purity, fire also represents order, justice, and the divine spark within every human being. By praying with fire five times a day, at sunrise, noon, sunset, midnight, and dawn, Zoroastrians are reminded always to keep the inner fire burning.

According to tradition, Zarathustra, the religion's founder, was born in north-east Iran, near modern Kazakhs- tan, possibly c. 1500 BC. Since he was the first prophet to preach monotheism, many scholars argue that Zoroastrianism is the mother religion of the world's faiths. Various Jewish and Christian doctrines are believed to derive from Zoroastrianism: heaven and hell; God and the evil adversary (austerum); the coming of a saviour born of a virgin (Sashtiyeti); the end of the world caused by fire, followed by the resurrection of the dead (Ristakhte). Judaism's (and ancient Samaritan) laws of ritual purity also parallel those evident within Zoroastrianism.

One main reason for the paucity of known archaeological remains specifically attributable to Zoroastrianism seems to be the comfort with which it survived alongside and accommodated other mainstream religions, absorbing elements of their cultures (Fig 1). In this respect much of the identity of Zoroastrianism is hidden, chameleonic, amongst the landscape dominated by other cultures of antiquity. Thus, the Parthians identified Veerabhrata, the Zoroastrian god of victory, with the Greek god Herakles, and Tir with Apollo. A Greco-Iranian cultural synthesis is also evident on Parthian coins which carried the epithet 'Philhellenes' (Lover of Greeks). However, the image of the Classical-period Persian as the ultimate barbarian, a slave-like servant oppressed by the ruling classes who were intent on maintaining their luxurious lifestyles at the expense of all else is nothing more than a colonial Greek topos. In addition to the Greek artisans and diplomats resident at Persepolis in modern Iran, the Persian influence is evident in the Greek receptiveness to adopt Persian shapes for bowls and dishes and in depictions of Greek aristocrats being attended by slaves holding fly swatters, parasols, and fans (representations more at home on reliefs from the East and particularly Persepolis). Similar acculturation was fostered under Antiochus I (69-31 BC), whose kingdom within the Commagene region of Anatolia was studded with sanctuaries and sites dedicated to Greek and Iranian gods, most often in combination (Zeus-Oromasdes, Apollo-Mithras, Artagnes-Herakles).

Revealing historical references to ancient Zoroastrianism are few, but those that do exist accentuate two religious profiles: the exposure of the deceased to dogs and vultures; the close relationship between Mithra and the sun, and thus the reverential attitude towards fire. To these Herodotus (History 1.131-32) added the prohibition of polluting rivers and water sources (part of bread purity rites). Strabo is more comprehensive (Geography 15.3.13-15), and wrote that 'in Cappadocia - for there the tribe of the magi is large; they are also called fire-kindlers (parathol); and there are many sanctuaries of the Persian gods. And there are fire sanctuaries, noteworthy enclosures; in the midst of these is an altar, on which there is a large quantity of ashes, and [where] the magi keep the fire ever

Fig 1. Head of a bronze statue of the Persian water god Arshni Sura Anahita as Aphrodite. From Satale in Armenia, c. 200-100 BC. The British Museum.

Fig 2. Scene painted on a vase depicting a nobleman's wedding celebration. The groom carries a fan and a bowl of grapes, his bride a flower. The opposite side of the vase shows a man drinking wine. From Merv, Turkmenistan, 5th-6th century AD. The State Museum of History of Turkmenistan.
burning. And every day they enter and sing invocations for approximately an hour, holding the bundle of wands before the fire, wearing felt tiaras which fall down on both sides over the cheeks to cover the lips.

The rationale behind orthopraxy reveals the key tenets of Zoroastrianism. Mortuary practices were ordered to purify the body, and protect it from the evil spirits of putrefaction which rush on the dead body soon after death. A dog, with its divine sight and ability to chase away evil spirits, sat next to the body before it was placed onto an elevated 'Tower of Silence', where the sun and the vulture worked systematically to consume the body.

Exposure to the sun, the most powerful purifier, was essential. According to the Zoroastrian Varahnādād (Law against Evil), 'I then make the sun shine to purify the dead. I make the water fall from the clouds to wash away the bones to the sea which purifies. Heated by the action of the sun, the water then rises from the sea, rising in the sky till it forms these thunderous clouds! They rain down on my command to give rise to crops and food for mankind, to nourish the thirsty earth. Thus is the cycle complete'. On the morning of the fourth day the soul of the departed person ascends to the Chinvato-Peretu, the bridge separating the spiritual world from the physical. There his head is met and mangled (Fig 7) by Mithra, and he meets his own conscience in the astral form of a maiden (Kainini-Kherpa) who appears as beautiful or as hideous as his own works in the world.

Orthopraxy is currently archaeological invisible within the archaeological record, the great importance of fire and water, which the above sources describe, are evident from various sites. The spectacle of fire lighting up eastern landscapes, with magi supervising ceremonies in front of vast crowds of worshipers, can be imagined from the archaeological remains of massive flat-topped stone plinths of the 6th century BC known from Pasargadae in Iran (Fig 3). A similar stepped plinth is again depicted on a wall carving of the 5th-4th century BC in the tomb of Artaxerxes II at Persepolis in Iran, which shows, the king before a blazing fire altar (Fig 4). The combination of fire and water is breathtakingly illustrated by the early 6th century AD heavily fortified site of Takht-i Suleiman (ancient Shiz) in Azerbaijan (Fig 5). Although Shiz was the setting of the Fire of Gushnasp, one of the three most sacred fires of ancient Iran where Sasanian kings made offerings, a crater lake dominates the site. Again the purifying forces of fire and water are clear.

Following the departure of the soul from the body, archaeological evidence
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does confirm that the bones were laid to rest in ossuaries. Although the earliest examples are documented from Choresmia during the Achaemenid period (550-331 BC), the best preserved and most elaborately decorated example are known from Sogdian Uzbekistan and date to the 7th century AD. Following excarnation, bones were placed inside terracotta ossuaries without any grave goods and the sides were usually pierced with a hole so that the contents would be penetrated by light on the day of resurrection.

The representations of fire altars and purity ceremonies attended by magi in full religious regalia on many ossuaries (Figs 6, 8) makes the association with Zoroastrianism clear. Particularly revealing is a 7th-century AD ossuary from Samarkand (Uzbekistan) on the bottom register of which is depicted a fire-holder with high flames attended to by two priests in ritual costume (Fig 8). They wear the traditional Zoroastrian girdle (kustig) and a cloak covering the nose and mouth (padan), as well as a head cover worn to avoid pollution of the fire through contact with the priest's hair or beard. The priest standing at left seems to hold bellows or tongs, while the kneeling priest at right makes an offering of spiced logs or holds a rattle which accompanied the recitation of prayer. Such a ceremony probably served in the salvation of the soul. The lid's panel, by contrast, is decorated with dancing girls, perhaps an allegory of the pleasures awaiting the deceased in heaven.

On another 7th-century ossuary, now in the Shah-i Sabz Museum, a more elaborate celestial scene unfolds in which peace and accord in paradise are represented (Fig 6). A fire-holding divinity at upper right is surrounded by musicians, while the soul of the deceased floats in the form of a naked child at the upper left. A deity holding a club, either Vahram or Srosh, welcomes the soul to paradise. At the bottom centre stands a priest wearing a padan and flanked by sacrificial rams and a horse, and a fire. The square geometrical item he holds resembles the design used by modern Parsis to celebrate the birthday of the fire.

Our knowledge of Zoroastrian art thus echoes the ancient sources, with fire and mortuary rites most graphic. Although we must patiently await future details about the everyday life of the Zoroastrians, it seems somehow appropriate that the secrets of this gentle and unassuming culture, which touched so many others, is only allowing itself to emerge slowly and quietly from eastern grounds.

This article is based on an excellent, massive new book, which gives a glimpse of the life and times of the Zoroastrian people in Iran and India throughout history, as manifested in art, religion, and culture:

A Zoroastrian Tapestry, Art, Religion and Culture edited by Phiroza Godrej and Froza Punthakey Mistree (Mapin, 2002; 726pp, 1100 colour and 150 b/w illus. Hardback, £175).
Sasanian Silver

SASANIAN SILVER: THE ART OF TRIBUTE

Mark W. Merrony

From its foundation under Ardashir I (AD 224-240) until its fall under Yazdigird III (c. AD 632-651), the Sasanian Persian Empire was comparable in its magnitude - and eventually dominant over - its arch-rival Rome. At its most expansive, its geographical sweep incorporated a vast swathe of the Middle East from the Persian Gulf to Armenia and east to Turkmenistan. Like the Roman Empire, its remains are characterised by great works of civil engineering, architecture, and art (Fig 1). For much of the Late Antiquity period relations between the two superpowers fluctuated between peace and warfare. For the Romans the price of peace was tribute - and lots of it. Failure to deliver to the King of Kings guaranteed invasion. For much of the 5th and 6th centuries, a combination of written sources confirm that the Sasanians demanded over 400 pounds of gold in coinage on an annual basis. This regular injection of capital into the Sasanian treasury helps explain the wealth of a civilisation that was able to produce the vast quantity and variety of silverware in circulation within the empire and beyond its frontiers.

Amongst the artistic products of Sasanian craftsmen, perhaps none are more aesthetically pleasing than the silver plates within several prominent international museums and private collections. Typically these have ring feet and average 25cm in diameter. Popular decorative themes include investiture, enthronement (Fig 7), banqueting (Fig 8), and the royal hunt (Figs 2-3, 5-6).

In the early part of the Sasanian period representations on silver dishes tended to depict princes and provincial rulers on horseback engaged in combat with a variety of animals. One such dish, dated to the 3rd century and housed in the State Hermitage Museum in St Petersburg, shows a prince, possibly Bahram I, Bahram II, or Kushanshah (AD 273-276, 276-293), slaying a boar with his sword. Two splendid examples in the British Museum (Figs 2, 3) depict Sasanian kings hunting. In the first dish, dated to the 6th or 7th century, a figure, most likely Bahram V (AD 421-439), hunts lions on horseback; in the second, dated to the 4th century, an individual, probably Shapur II (AD 309-379), hunts stags. Occasionally the king is depicted on foot, as in the case of a late 4th or early 5th century example from the private collection of Leon Levy and Shelby White in New York, where an unidentified king is depicted thrusting his spear into a rearing boar. Two other examples of this kind from the Hermitage Museum (Figs 5, 6) include a 4th-century plate showing Shapur III (AD 383-388) slaying a leopard with his sword, and a 5th century plate depicting Peroz (AD 459-484) hunting Argali bucks with his bow. In some instances hunting scenes combine with scenes of enthronement. Such is the case with a 6th-century plate from the Hermitage Museum (Fig 7). In the top portion of the plate Kavad I (AD 488-531), or Khusrav I (AD 531-579), is seen enthroned, while the king on horseback hunts three Argali bucks with his bow in the lower section of the plate. Dating Sasanian silver plates is problematic due to the absence of examples recorded from archaeological contexts.

The high number of forgeries in circulation further compounds the problem of chronology. Despite this dilemma, scholars have ingeniously worked out a typological dating scheme by comparing the crowns of the royal representations with those on coins and rock reliefs. This technique was pioneered in the early 20th century in the earliest publications on Sasanian silver vessels published by such notable scholars as Y.I. Smirnov (1909). Subsequently, in the 1930s and early 1940s K. Erdmann and E. Herzfeld drew attention to the problems associated with this method, observing that in many cases the crowns of contemporary dated media, such as rock reliefs and coins, actually did not match. A generally more acceptable chronological scheme has been worked out with the aid, in certain cases, of Middle Persian inscriptions. Thus, plates featuring princes of specific regions within the Empire are thought to be of a comparatively early date. Those depicting kings hunting date from the reign of Shapur II (AD 309-379), since the hunting scene became associated exclusively with the Sasanian king.

In their composition and style Sasanian silver dishes vary considerably. This is mostly due to the chronological and geographical diversity of known vessels, the existence of different 'schools' of production, traditions, artistic influences, and the specific taste and choice of patrons. Regionally distinct styles of silver production - Khoresmanian, Graeco-Bactrian, and Sogdian - have been identified in the east of the Sasanian Empire on the basis of archaeological evidence and inscriptions. As such, debate has focused on the validity of the term.
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'Sasanian' when applied to silver vessels. By the 1950s, however, scholars generally agreed that objects created by Persians within Iranian (Sasanian) territory should be regarded as Sasanian if compatible with comparable imagery found on rock reliefs, coins, and official seals within the empire.

The compositions of the figurative representations on Sasanian silver plates are often symmetrically well-balanced. In the case of one British Museum example (Fig 2), the equal and opposite position and orientation of the figures tend to combine to form a 'triangle' whose apex is aligned to a central axis. A second example (Fig 3) also exhibits a figurative balance; in this case Shapur II, apparently astride the stag he is slaying, forms a part of a central, vertical axis through the plate. Both plates, however, exhibit a degree of crowding. In the first, the hind legs of the lions are squeezed in at the edge of the dish; in the second, the lower stag gives the impression of being squeezed into the bottom edge of the plate. In the case of the example from the collection of Leon Levy and Shelby White, the composition is again 'balanced', although the king appears disproportionately large in relation to the surface area of the plate (most likely deliberately).

The effect of recession on Sasanian royal hunting plates tends to be created by leaving the background plain, or with little background detail (plants, mountains, and so on). This compositional principle may have been influenced from the West, since it is also a technique employed in artistic media of the Later Roman Empire, such as the 7th-century David Plates (in the Metropolitan Museum, New York, and the Cyprus Museum, Nicosia) and the mosaic pavement in the Great Palace of the Byzantine Emperor in Constantinople (dated to the mid-6th or first half of the 7th century). While this pictorial technique is a far cry from the three-dimensional illusionism of the receding background in Hellenistic art, the effect of figurative representations set against an abstract background does successfully create an overall impression of three-dimensionality.

This effect is enhanced in the more elaborate examples by embossing separate pieces of silver sheet and then attaching them to the bowl to create relief. This technique is a characteristic of plates dating from the 3rd to the 5th century, and it has often been suggested that technical and stylistic similarities point to the existence of distinct 'schools', 'workshops', and traditions. For instance, the 4th-century vessels belonging to the British Museum and Hermitage (Figs 2-3) share the mutual trait of distinctive parallel-line or rippled drapery, and embossed relief.

In order to attain the effect of colour variety on the surface of Sasanian plates, artisans applied the techniques of gilding (a mixture of mercury and gold; Fig 4) and niello (an alloy of sulphur and silver). Gilding tended to be applied by painting, whereas niello was inlaid. This technique is apparent on another beautiful example in the Metropolitan Museum dated to the late 5th or early 6th century. The plate depicts Peroz (AD 459-484) or his son Kavad I (AD 488-497, 499-531) hunting four rams. The figurative representations are made distinct from the plate surface through a combination of the effect created by the golden gilding, the black niello applied to the finer details, and the inclining of the figures.

Scholars, P.O. Harper in particular, have noted a general development from a simple to a more complex or variable compositional scheme amongst the overall repertoire of Sasanian silver plates. In early examples hunts tend to take the form of direct attacks; slightly later the animals are depicted either in full flight or dead beneath the hooves of the king's horse. A general chronological pattern of positional change has also been observed in the depiction of the king, from a complete profile to a three-quarters view, and a return to the profile view on the later plates, and the fully frontal view on the latest Sasanian and post-Sasanian examples. The lack of a precise dating method for these vessels, however, means that we should guard against rigidly accepting this chronological scheme.

Representations of the king hunting on Sasanian plates (and bows) have been interpreted as royal 'propaganda', which may have symbolised victory over vices and passions, with evil and death represented as wild animals; the battle between good and bad principles; and the conquest of godly power over earthly power. This hypothesis is certainly plausible, and similar interpretations are widely accepted for contemporary hunting scenes in artistic media of the Later Roman Empire. A complementary interpretation of the Roman and Sasanian hunting scene is that it also expressed a desire to glorify the patron by depicting his brave pursuits (virtus). Moreover, the concept of the ‘valiant
prince' may have evoked and symbolised the protection afforded by the ruling classes. As portable objects, these silver vessels would have represented a more convenient vehicle for circulating this ideological message to a wider audience than other more static media which have been interpreted in a similar manner (notably Sasanian rock reliefs).

Thus, in examining the social context of these vessels, Sasanian silver plates were - and still are - high prestige objects which we may envisage as having been circulated around the Empire to reinforce a patron-client relationship of power and loyalty among the upper echelons of society. As such, an exegesis of the figurative representations on these plates presents a picture of a social mechanism confined to the higher strata of Sasanian society, and little else. To gain a broader and deeper social insight into this fascinating empire it is, of course, essential to integrate our understanding of these splendid vessels with the past, present, and future results of archaeological survey and excavation in Sasanian Persia.

Fig 5. Shapur III slaying a leopard on a gilded silver plate. Found in 1907 near the village of Klimova in the region of Perm. AD 383-389. Diam. 21.7cm. Weight 644.5g. State Hermitage Museum, St Petersburg. Inv. S-42.

Fig 6. King Peroz hunting Argali bucks on a gilded silver plate. Found in 1936 near the village of Teherdyne in the region of Perm. AD 460-480. Diam. 24.6cm. Weight 1011g. State Hermitage Museum, St Petersburg. Inv. S-216.

Fig 7. A king enthroned alongside his court officials and (below) hunting Argali bucks on a gilded silver plate. Found in 1908 near the village of Strelka, Perm. 6th century. Diam. 26cm. Weight 985.6g. State Hermitage Museum, St Petersburg. Inv. S-250.

Fig 8. Gilded silver dish decorated with a feasting scene, with a princely figure reclining on a couch at centre, a Zoroastrian priest at right, and musicians below. Mazanderan, Iran. Late 7th to early 8th century AD. Diam. 19.7 cm. Courtesy of the British Museum.
THE CROWN OF THE SASANIAN KING OF KINGS

Susan Tyler-Smith describes the ornate headgear of the eastern kings who were the scourge of Rome.

The crown worn by the King of Kings is one of the most distinctive features of Sasanian coins. Like the depiction of the fire altar, usually with attendants (Fig 10), on the reverse it emphasised official endorsement of the Zoroastrian religion (see pp. 49-51). About 30 kings and queens are represented on the coins and each one is shown in his or her individually designed crown or crowns. Since scholars have been able to identify all Sasanian monarchs from the legends on their coins, the crown has become the chief means of identifying kings when they are shown, but not named, elsewhere on rock carvings or on silver dishes (Figs 2, 8). It was first noted in 1793 by the great French orientalist, Sylvestre de Sacy (Fig 1), who deciphered Pahlavi, the script of the Sasanians, that Sasanian coins could be distinguished in this manner by the crowns of the kings and the fire altar.

The crown symbolised the xwarrah, the royal glory and power of the ruler, which was a blessing bestowed upon him by the gods. No king could rule successfully without it and this divine sanction was normally displayed in the components of his crown which were taken from the crown of his protecting god or gods. Early crowns were simple, sometimes merely a diadem, as was the case with that of Ardashir I (AD 224-41; Fig 3) and later copied by Ardshir II (AD 379-83). More often they replicated a single divine crown. Shapur I's (AD 241-72) crown was composed of the four merlons found as components of the crowns of both the supreme god, Ahura Mazda, and the goddess of water and fertility, Anahita (Fig 4). This iconographic information enables Shapur I to be identified in his many famous rock reliefs in which he wears this same crown (Fig 2).

In the first 90 years of Sasanian rule, crowns were highly varied. Varhran I (AD 273-6) displayed the rays of Mithra, the god associated with justice, the sun, and pastures (Fig 5). Varhran II (AD 276-93) used the wings of Verethragna, god of victory (Fig 6). Narseh (AD 293-303) showed the branches of Anahita (Fig 7), while Hormizd II (AD 303-9) displayed the eagle's head of Anahita (Fig 9). But the different emblems were then exhausted and later kings either copied earlier crowns - Shapur II (AD 309-79) chose a similar crown to that of his famous namesake, but added a row of jewels above the diadem (Fig 11) - or combined elements...
from the crowns of more than one deity.

There are two other important elements to the king’s headdress. His hair was divided into two pieces. One was arranged behind his neck, usually as a round ball of curls. The other, surmounting the crown, and an integral part of it, was the korymbos or globe, which was covered by a piece of embroidered or jewelled silk. In addition, the crown was adorned by one or two pairs of floating, pleated ribbons: one long pair floating from the diadem (later arranged symmetrically on either side of the king’s shoulders) and one short pair at the base of the globe. During the Parthian period the ribbons at the back of the king’s tiara had always hung straight down, as floating ribbons were an attribute of the deities. The Sasanian depiction of floating ribbons therefore emphasised the dynasty’s claim to divinity.

Crowns were not reserved only for the King of Kings. The queen and prince shown on coins with Varhran II also wear crowns. We know from contemporary western sources that these elaborate crowns were actually worn by royalty. Ammianus Marcellinus, an eye witness of the siege of Amida (modern Diyarbakir) in AD 359, describes seeing ‘The king...wearing in place of a diadem a golden image of a ram’s head set with precious stones...’. The identity of the king is uncertain, he may have been the Kushanshah rather than the Sasanian King of Kings (Fig 8), but this unique description confirms that the crown was worn, even when riding into battle.

As crowns became more elaborate they became too heavy for the king to support their weight unaided. There are no existing contemporary written records of the Sasanian court, but we know from later Arabic writers that every Sasanian king had his portrait painted in the Book of Kings. Tha’labi gives us a dramatic image of Khosrau II’s crown (Fig 15), which hung on a gold chain of 70 cubits and was made of ‘60 mann of pure gold, encrusted with pearls which resemble sparrows’ eggs, garnet coloured rubies which illuminate the
Sasanian Kings & Crowns

Fig 13. Khusrau II's (AD 590-628) crown was made of gold, encrusted with pearls, rubies and emeralds and the cap was of red silk.

Gloom and light on a dark night, and emeralds which melt vipers' eyes. We also know from these descriptions that the colour of the crowns' cap varied. Thus, the cap of Khusrau II's crown was red.

The crown was such an important symbol of the xwarrah that if a king's reign was interrupted by capture by a foreign power, or by usurpation, he would be symbolically re-installed by the adoption of a new crown, made for him when he regained the throne. Peroz (AD 459-84) is shown on his coins in three different crowns, each an enhanced version of the previous one. The first has one merlon on each side (only one of which is visible on the coins) and a crescent at the front (Fig 14). The second has an extra merlon at the back (Fig 15), while the third has a pair of wings added above the merlons and crescent (Fig 16). The best documented account we have of a Sasanian king losing his throne and subsequently winning it back is when Khusrau II was driven from Iran by the usurper, Varhran VI (AD 590-1).

Khusrau's first crown, seen on coins struck during his first two regnal years, has two merlons, with a crescent in front, and a small globe above (Fig 17). But when he was restored to the throne with the aid of the Byzantine emperor Maurice (AD 582-602), the crown was embellished with two large wings and a star replaced the globe. This is the crown familiar to collectors of Sasanian coins (Fig 13). A crown similar to Khusrau's second one was worn by six out of his seven short-lived successors. His grandson, Ardashir III (c. AD 628-30), is shown on his coins in two different crowns. The first is composed of merlons with a globe above (regnal years one to two); but the second one (regnal year two) has an additional pair of wings (Figs 18-19). There is no indication in any of the literary sources why or how Ardashir lost his throne in his second year, but it is clear from the coins that his victorious return lasted just a few months. The only ruling queen to have her own bust on the coins, Bura (c. AD 630-1), is shown in a similar winged crown but with rosettes instead of merlons (Fig 20).

The wings of Verethragna, the symbol of victory, did not enable the Sasanian dynasty to survive the shock of defeat by the Byzantine army or to hold back the invading Arabs. Although Sasanian coins were subsequently copied by the Arabs, the significance and importance of the crown was lost in 652 with the death of the last king, Yazdegird III.

All illustrations are courtesy of the author.

Fig 14. Peroz (AD 459-84) had three different crowns, all with blue caps. The first had one merlon each side and a crescent at the front. Diam. 29 mm.

Fig 15. Peroz's second crown has an additional merlon at the back. Diam. 28 mm.

Fig 16. Peroz's third crown has a large pair of wings above the cap. Diam. 29 mm.

Fig 17. Khusrau II's first crown did not have the wings of Verethragna, which were only added after his victory over the usurper Varhran VI. Diam. 30 mm.

Fig 18. Ardashir III's (c. AD 628-30) first crown had four merlons instead of the three used on Khusrau II's crown. Diam. 32 mm.

Fig 19. Ardashir III's second crown added the wings of victory, but we do not know anything about his presumed dethronement and re-accession. Diam. 31 mm.

Fig 20. Bura's (c. AD 630-1) crown is the only one to have a row of rosettes instead of merlons. Diam. 32 mm.

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Volume XIV

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Head of the goddess Mut-Schmet, Granite, H. 21 cm.
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Handbook of Archaeological Sciences
D.R. Brothwell and A.M. Pollard
John Wiley and Sons, 2002, 782 pp., illus. Hardback £135.00

The discipline of archaeological science - applying scientific techniques to archaeological problems - has been gaining ground during the last several decades. While most universities incorporate the discipline into archaeology, few have specialised departments. Not surprisingly, few editors would attempt a wide-ranging volume that represents the scope of the entire field. This is a bold task that could be criticised for lack of coverage in a particular area, but obviously a textbook needs to be written if the issues are to progress. These two editors are well placed to appreciate the scope of the discipline, as they have participated in the formulation of many issues presented in the volume. The essays have been clearly guided to reflect both essential reading (in many bibliographies marked with an asterisk) as well as specialised topics bearing on the problems addressed in the papers.

The volume is well balanced in terms of coverage, and uses illustrations to convey general issues. Not laden with technical jargon or guilty of oversimplification, this book will serve as the benchmark the authors intended it to be. As has been pointed out several times, it can be compared to the textbook Science in Archaeology: A Survey of Progress and Research (London, 1969), itself a revised and enlarged edition by Don Brothwell and Eric Higgs. Some indication of the progress made in archaeological science, as well as changes in research design and focus, can be obtained from looking at this earlier work. The most notable difference between the two volumes is obvious: the price has been set at £4.50 hardback in 1969, the new publication's price of £135.00 is likely to prevent it from having as wide a distribution as it might, and a paperback edition would be welcomed. In terms of organisation, the former was biased towards biological/environmental issues. Prospecting, so important now given the extreme cost of excavation, was then hardly represented. Statistics, something of a late addition in 1969, is now regarded as an essential component of archaeology. This demonstrates that while archaeological questions in various fields may be raised, it is only those that are important to (or perhaps understood by) archaeologists that will mature and flourish.

The book is arranged into eight sections with introductory overviews. Bio-molecular archaeology, a new field with much promise, is given a section of its own. Also clear is the predominance of studies devoted to inorganic materials (eg ceramics, metal, and glass), which are addressed in a number of different sections. While a range of material from different periods is covered, it seems that many papers attempt to discuss too much. Instead of presenting an investigation of one issue - perhaps conveying some of the intricacies of the challenge - parameters are simply listed. Perhaps more case studies would make the volume both more relevant to specialists and entertaining for the general reader. A central theme in many essays is an attempt to integrate science with larger historical issues. As more science is accumulated, greater effort must be placed on integrating new evidence with previous results. This not only prevents studies from covering issues that have been dealt with before, but offers archaeologists the opportunity to assess the relevance of the science. It is here that perhaps archaeological science has not progressed as far as it might. Most papers in the volume are written by one author, unabashedly from a science standpoint. Collaboration, while possible in the early stages of a project, does not seem to extend further. Perhaps this is one of the issues that this handbook seeks to address. In the last few decades time the true impact of the work can be assessed.

Dr Murray Eliason
J.W Goethe Universität, Frankfurt

Reflections of Osiris: Lives from Ancient Egypt
John Ray

'Speak my name that I may live' runs an ancient Egyptian prayer often found at the beginning of a funerary stele inscription. In this book John Ray has certainly carried out the ancient Egyptian's dearest wish. He presents a series of living pen portraits of eight ancient Egyptians, not picking solely on the well known pharaohs and high officials, but taking a broad sweep of characters beginning with 'Egypt's Leonardo'. He was the sage and polymath Imhotep, who built the Step Pyramid at Saqqara - the first stone built building in the world - for his king, Djoser, c. 2650 BC.

Only three rulers are included: Queen Hatshepsut, c. 1473-1458 BC (Ray's 'Gloria', an apt comparison in many ways to Elizabeth I); the 'Moon King', Horemhab, c. 1323-1295 BC; and Nectanebo II, 'The Magician Pharaoh', the last pharaoh of Egypt who died in 343 BC, and whose legend would identify as the father of Alexander the Great. The other characters come from different walks of life: a farmer, a scribe, the people of the Serapeum, and Khaemwese, the High Priest of Memphis and learned fourth son of Ramesses II (c. 1285-1225 BC).

Whilst the characters concerned are obviously the focus of each chapter, by using documentary and archaeological evidence against the periods' general historical backgrounds, the biographies come to life. There are the petulant and harrying letters of the absent farmer Heqanakhte (c. 1950 BC) to his family, grumbling about old wheat being sent to him, and adding admonitions that his obviously spoliate and lazy youngest son Sefru should be taken care of. The restoration inscriptions of Khaemwese on the monuments he restored at Saqquara rightly identify him as the first Egyptianist. Of particular interest is the temple scribe Petiyes' petition. It recounts, in a difficult Demotic text, the injustices and wrong-doing by administration at a small town in Middle Egypt that stretches back over some four generations. Although Petiyes must have been the first recorded 'whistle-blower', unfortunately the outcome of his case is not known. Here we see the dark side of Egyptian administration in small town politics and temple mismanagement.

All these lives recounted serve to bring the people forward from the dark domain of Osiris into the light, and they are so often familiar from characteristics and attitudes evident in today's world.

An Epilogue, 'Such is Osiris', the god of the dead before whom all shall appear at the final judgement, brings us back to the title. John Ray weaves a deft story line with a light touch and much learning in a delightful book which is so different from the myriad of Egyptianological titles that presently fill publishers' lists.

Peter A. Clayton

Migrants & Invaders: The Movement of Peoples in the Ancient World
Malcolm Todd

The succession of long-distance migrations of European and nomadic Atlantic peoples beyond and across the frontiers of the Roman Empire and its successor states often forms a rather dispersed sub-text to some other historical theme. But here Professor Todd marshals the information to provide both a succinct survey of these momentous events and a useful accomplishment to his own standard works on the material cultures and everyday life of the peo-
The Stamp Seals of Ancient Cyprus
A.T. Reyes

The history of seals in Cyprus is something of an anomaly compared to the areas all around it. The earliest evidence for the administrative use of stamp seals occurred in northern Mesopotamia and Syria around 5000 BC and cylinder seals were developed around 3500 BC in south-western Iran and southern Mesopotamia. Their spread to neighbouring lands accompanied that of the cuneiform script up the Tigris and Euphrates rivers. However, Cyprus seems to have remained untouched by the administrative revolutions that influenced the countries within sight of the island. Reyes lists (p. 7) the few excavated examples which might be classed as prehistoric stamp seals, but concludes that ‘they provide no evidence of glyptic usage’. The use of seals seems to have reached Cyprus only in the 14th century BC, in the form of imported cylinder seals, often recut, or faience seals used as beads. The island’s increased participation in the trading networks of the Late Bronze Age (p. 8) led to Cyprus developing its own cylinder seal styles. There is, however, almost no evidence in Cyprus, in the form of impressions, for their administrative use, although they were used on the Syrian mainland.

These Late Bronze Age seals have been well studied and published. However, the stamp seals which overlapped with them and were the precursors of the better-known gems of the fifth century BC onwards, have remained virtually unknown, only referred to occasionally ‘for what they revealed about Greek or Near Eastern gems’ (p. 2). It is these neglected seals which are the focus of Reyes’s study.

One reason for the fact that the stamp seals of Cyprus have remained unstudied is that they are often crudely cut in dark stones which Reyes defines as serpentine (the materials are discussed on pp. 41-44). He concentrates on these local products, but also catalogues faience and hard-stone stamp seals (although they are imports or, at least, heavily influenced by foreign styles) because they can be dated more easily and provide a chronological framework for the serpentine examples found in the same contexts. Reyes has divided his seals into groups, covering the period from 1300-500 BC, but concentrates on the seals from 650-500 BC. The groups are sometimes based on shape, sometimes on subject-matter, or on a combination of the two; this leads to some inevitable jumping from one period to another, and the dates are not always clear (cf. pp. xvii and 5). Provenanced examples are catalogued first, and all the relevant information is provided. Reyes examines how they may have been used, with few inscribed seals ‘to identify ownership or establish authority’ (pp. 29-31), and the head-shaped seals as jewellery (pp. 31-40). The conoid is a popular local shape, often with a distinctive line (or sometimes two lines) around the cone just above the base. There are also scarabs, scaraboids, and cubical seals. Animal designs are popular, but designs inspired by Greece and Phoenicia show that Cyprus was no longer isolated from contact with its neighbours. Many of the excellent illustrations are drawings by Marion Cox and photographs by John Boardman and Robert Wilkins, and they are beautifully reproduced.

On p. 2 Reyes states that ‘this volume is a general guide to a bewildering mass of material that has accrued over the years as a result of both antiquarian interest and scientific research and yet has been, for the most part, neglected and undervalued’. We can be grateful to Reyes for having redressed the balance in this carefully-produced and abundantly illustrated, accessible yet scholarly volume.

Dr Dominique Collon, Department of the Ancient Near East, The British Museum

Greek Funerary Sculpture: Catalogue of the Collections at the Getty Villa
Janet Barrett Grossman

The author is an assistant curator of antiquities at the Getty Museum and is also working on the publication of hundreds of pieces of funerary sculpture excavated in the Agora at Athens. While she is clearly familiar with many other collections, both great and small, her experience of working in the Agora
must have been invaluable in the preparation of this volume, of which more than half of the 59 entries are of Attic pieces. Particularly valuable are substantial numbers from East Greece and southern Italy, as well as a couple of great rarities with connections to Megara and Boeotia. Most of the items are steiae or fragments of steiae, but there are three Attic marble vases with relief decoration and three statues of lions, as well as a number of fragments of Larentine funerary naoskos.

With commendable frankness the catalogue includes three entries on items of dubious authenticity (one returned to the dealer), and another former gift that was deaccessioned when the legality of its ownership was questioned. All present a salutary warning to collectors that the acquisition of unprovenanced antiquities inevitably bears an element of risk.

The introduction is aimed primarily at non-specialists, and includes topics like the location and layout of ancient cemeteries, the production of gravestones, variations in artistic quality, the representations of whole families on the gravestones of individuals, and the cult of the dead. The catalogue entries are written in the non-specialist in mind, with clear descriptions and sensitive comments on the style and human interest of the monuments, but with technical matters and archaeological controversy relegated with references to the footnotes.

The book is very well designed and produced. Details such as condition, provenance, and bibliography, are printed like the footnotes in slightly smaller type. The photographs are of excellent quality, and there is a generous supply of extra details where required, including multiple views of individual heads. In addition, there are drawings of all the inscriptions, which are inevitably not always fully legible in the photographs.

One slight error of fact may be corrected. A relief with an ancient but alien head, formerly identified as a mythological subject (Aesculapius, Serapis, or Zeus), but now accepted as funerary, is stated to have been found by Gavin Hamilton at Roma Vecchia in 1776, the date being derived from correspondence between Hamilton and the Earl of Shelburne (later the Marquess of Lansdowne), in whose collection the relief remained for many years. That it was actually found earlier is shown by letters now in the Townley Archive at the British Museum. Hamilton offered it to Charles Townley for £200 in a letter dated 29 August 1773, explaining that he had found it about a year previously and that the head was missing. Having failed to find the head, he had now had the relief 'completely restored with a head of Esculapius not its own but accompanying it the marble with great harmony'. Townley declined it on 30 October because 'I can not reconcile to myself its wanting its own head.'

B.F. Cook, FSA, formerly Keeper of Greek and Roman Antiquities, The British Museum

Burial Practice in Early England
Alison Taylor
192pp, 34 col pls, 81 b/w illus.
Paperback, £17.99.

The cover illustration of a 12th-century illumination of St Cuthbert, complete with mitre and chalice, coupled with the title of this book, may well mislead potential buyers amongst the archaeological fraternity into thinking that this is not quite English, and as such would be wrong. This is in fact a wide-ranging study of funerary customs and monuments in England from prehistoric to late Saxon times. Anglo-Saxon England takes up only 30 pages of the book. Because of the wider view taken, Anglo-Saxon is not easy to describe, compare, and contrast the different ways over some two millennia that bodies were treated: the rituals, ceremonies, grave goods, and ideas involved in changing societies and their attitudes to death and the dead. Bearing all this in mind, the book is fully discussed, are the implications and influences of classical mythology, biblical stories, Celtic and Norse folklore, all brought into play at the appropriate point. There is a fine selection of illustrations that take the reader from the Neolithic period through the Bronze Age, Roman burials of the first two centuries, and then of the 3rd and 4th centuries, down to the 12th-century exhumation of St Cuthbert. In all, this is a book that the interested amateur, the follower of the ever-popular TV programmes, and also the professional archaeologist, will find of interest and use.

Peter A. Clayton

Byzantine Pottery
Ken Dark
Tempsu, Stroud, 2001. 160 pp., 70 b/w illus., 58 colour illus.

Dr Ken Dark has a habit of embracing notoriously difficult subjects (see the review of his Britain and the End of the Roman Empire in Minerva, July/August 2001, p. 63) and this book is no different. With a chronological range spanning the early 5th to mid-15th centuries, from one end of the Byzantine-occupied Mediterranean basin to the other, this is a massive undertaking. No surprise, therefore, that this is the first comprehensive study on the subject to appear since Talbot Rice's Byzantine Glazed Pottery of 1930.

The author seems to have two fundamental aims in writing this book. First, to bring the types, provenance, and function of the mass of amphorae, table-ware, glaze bowls, tiles, and ceramic toys used by all strata of society to the attention of a largely ignorant public (almost all studies of these wares can only be accessed in learned journals or excavation reports, and there is simply no standard single work available for basic reference). Secondly, Dr Dark is correctly aware and frustrated by the limited studies undertaken into everyday life within the Byzantine Empire. Society and economy rarely emerge from the often overly tedious studies of monumental structures such as palaces, churches, and city/fort defences.

Given the huge ground width which this book covers just in terms of presenting the basic prevailing forms of the Byzantine Empire, it can only serve as an elementary introductory source to the subject, in which it succeeds admirably. However, surprises are encountered such as descriptions of various provincial Byzantine wares, including, for example, Piercist Rum Ware manufactured in Anemurium, southern Turkey. Of course, Ken Dark's theories are equally thought provoking, particularly in 'Ceramics as a Source for Reconstructing Byzantine Culture' (pp. 97-112), where the author suggests that 4th-7th century fine-wares may have been fired red deliberately as a means of expressing Romanitas, perhaps evoking the 'imperial purple'. By contrast, Dark reflects that the reason why no red fine-wares were manufactured in Constantinople, but only glazed white wares in the Middle Byzantine period, may reflect the perception of white as 'holy' or more explicitly 'Christian'. Absolutely unprovable, (especially since 4th-7th century Jerusalem fine-wares were produced in red fabric near the holiest Christian city in the world), but nevertheless innovative.

With its typological catalogue and full glossary, Byzantine Pottery is an essential tool for university teaching and as an introduction to the subject, and will undoubtedly remain primary fodder for decades to come. Except for a few unfortunate problems of production (including the poor maps depicting the changing borders of the Byzantine Empire in Figs 3-5), most readers will find this book highly informative.

Sean Kingsley
MUSEUM EXHIBITIONS

UNITED KINGDOM

ABERDEEN

BIRMINGHAM, West Midlands

MINOANS AND MYCENAEANS: FLAVORS OF THEIR WORLD. Exhibition on health, medicine, and diet in the Aegean Bronze Age. (See MINERVA, May-June 2002, pp. 41).

BRIDPORT, Dorset

WADDON HILL EXCAVATIONS. Waddon Hill was occupied for 15 years by the elite Roman (Egio II) before they marched into the Midlands to crush the revolt led by Boudicca. The fort was excavated 1959-1969, and yielded an extraordinarily rich collection of Roman mosaics in the UK. Mosaics from four Roman villas based at Ruston, Bramingham, Harpham, and Horncastle have been fully conserved, restored for the launch of the new Roman Galleries, revealing details unseen for twenty years. HULL AND EAST RIDING MUSEUM (44) 1482 360 300 (www.hullcc.gov.uk). Permanent exhibition.

LONDON

AZTECS. One of the greatest exhibitions of Aztec culture ever seen. 350 spectacular works will trace the life and achievements of the Aztecs, an extraordinary people, who in the space of only 200 years (from 1325 to 1521) created one of the most impressive civilisations in the world. ROYAL ACADEMY OF ARTS (44) 207 300 8000 (www.royalacademy.org.uk). 27 September - 16 February 2003. Catalogue available. (See MINERVA, this issue, pp. 8-12.)

DISCOVERING ANCIENT AFGHANISTAN: THE MASSON COLLECTION. Archaeological finds from the Greek to Islamic periods (3rd century BC - 16th century AD) collected by Charles Masson (1828-1903), a British artist and recorder of ancient sites in the neighbourhood of Kabul and Jalalabad. THE BRITISH MUSEUM (44) 20 7132 8525 (www.british-museum.ac.uk). 12 September - 9 January 2003.

LONDON ARCHAEOLOGICAL ARCHIVE AND RESEARCH CENTRE (LAARC). Following a £5 million refurbishment, considerable and general alike may consult by appointment the important archaeological collections in the vaults of London storerooms derived from over 400 sites. A unique opportunity. MORTIMER WHEELER HOUSE (www.museum.marlborough.org.uk). Permanent. (See MINERVA, May-June 2002, p. 41.)

PREHISTORY: OBJECTS OF POWER. A fascinating display illustrating the many and varied ways in which prehistoric objects could be used in power and control from the earliest times up until the end of the European Bronze Age (800 BC). Material not seen for 50 years. THE BRITISH MUSEUM (44) 20 7323-8525 (media@thebritishmuseum.ac.uk). Permanent. (See MINERVA, July-August 2002, pp. 19-21.)

QUEEN OF THE BEES: TREASURES FROM ANCIENT YEMEN. A major exhibition focusing on the splendour of the kingdom of South Yemen that prospered through a lucrative trade in incense and other precious commodities to the Near East and North Africa. Featuring spectacular artefacts from the collections of the British Museum, the American Museum of Natural History, and museums on Yemen dating from the Bronze Age onward. THE BRITISH MUSEUM (44) 20 7323-8552 (www.britishmuseum.org.uk). Until 13 October. (See MINERVA, July-August 2002, pp. 25-26.)

TRADING PLACES: THE EAST INDIA COMPANY & ASIA. Drawing on the extensive documentary archive held by the British Library this fascinating exhibition follows the development of the East India Company over 200 years - from its beginnings in London and its first trading port on Asian soil to its expansion into India, China, Indonesia, Japan and Iran until its eventual loss of trading monopoly in 1834. THE BRITISH LIBRARY (44) 20 7387 0626. Until 22 September.

NORWICH, Norfolk

NORWICH CASTLE MUSEUM. Reopened on 24 July 2001 after undergoing a major extension. Visitors are now able to see part of the castle that had never before been accessible, including the basement of the keep - where it is possible to discover how the castle was constructed. A new archaeology gallery celebrates the story of Boudicca and displays the treasure of her Iceni tribe, and a new Egyptian gallery has been designed especially to show the museum's collection. NORWICH CASTLE MUSEUM (44) 1603 495 625.

PORTMAHOMACK, Scotland

TARBAT DISCOVERY CENTRE. A distinctly Scottish approach to archaeology that involves local schools, communities and visitors in the development of the centre and developing its role in promoting local history. TARBAT DISCOVERY CENTRE (44) 1862 871 361 (http://www.york.ac.uk/depts/art/ staff/sites/tarbat/index.html). Until December. (See MINERVA, forthcoming.)

ST ALBANS

DISCOVERING EGYPT. Exhibition examining the daily lives of ancient Egypt. ST ALBANS MUSEUM (44) 1772 819 340. Until 20 October.

SUTTON HOO, Suffolk

SUTTON HOO NATIONAL TRUST CENTRE. A new centre built to display the Anglo-Saxon treasure which lay buried in a nearby field for 1300 years. Featured are a jewelled sword, shield, Byzantine silver, and an intricately carved gold buckle. SUTTON HOO VISITOR CENTRE (44) 1394 389-700 (www.sutton-hoo.org).

UNITED STATES

ATLANTA, Georgia

MYSTERIES OF THE MUMMY'S: THE ART AND ARCHEOLOGY OF DEATH IN ANCIENT EGYPT. The reinstallment of the mummy collection at the Atlanta History Center opened in October 2001. Included are a recently acquired collection of sarcophagi, coffins, and other Egyptian antiquities from the Niwalker Falls Museum. THE MICHAEL C. CARLOS MUSEUM (1) 404 727-4282 (www.carlos.museum.edu). (See MINERVA, Sept-Oct 2001, pp. 9-16). Reprints of this article are available for the museum or from MINERVA.


TREASURES FROM THE ROYAL TOMBS OF UR. Selected items from the University of Pennsylvania's Museum of Archaeology and Anthropology founds from the Royal Cemetery of Ur, one of the most spectacular discoveries of ancient Mesopotamia. (See MINERVA, May-June 2002, pp. 6-20) MICHAEL C. CARLOS MUSEUM (1) 404 727-4282 (www.carlos.museum.edu). 26 October-18 January 2003.

BALTIMORE, Maryland

REOPENING OF THE CENTRE STREET BUILDING. An extensive renovation of the museum's largest wing, introducing 39 new galleries, and including the world-famed Classical and Egyptian Collections. THE WALTERS ART MUSEUM (1) 410 547-9000 (www.thewalters.org).


BIRMINGHAM, Alabama


BOSTON, Massachusetts

EGYPTIAN LATE PERIOD. The newly renovated gallery at the museum spans the period from 664 BC to c. AD 300. Includes the newly acquired collection of Nectanebo II, the last native pharaoh of Egypt. MUSEUM OF FINE ARTS, BOSTON (1) 617 267-9300 (www.mfa.org).
BRUNSWICK, Maine
ART AND LIFE IN THE ANCIENT MEDITERRANEAN FROM THE PREHISTORIC TO THE RENAISSANCE. Featuring a uniquely fine academic collection of Greek, Roman, Cypriot, Egyptian, and Assyrian antiquities. The museum is open Tuesday through Sunday, 10-4. CLEVELAND ART MUSEUM OF ART (1) 207 725-3275 (www.aca demic.bowdoin.edu/artmuseum). An ongoing exhibition.

BRYN ATHYN, Pennsylvania

BUFFALO, New York

CAMBRIDGE, Massachusetts
FROM COURT TO CARAVAN: CHINESE TOMB SCULPTURES FROM THE COLLECTION OF ANTHONY M. SOLOMON. Approximately 100 funerary sculptures, from the Han to the Tang period, with emphasis on later unglazed, cold-painted figures of humans and animals. ARTHUR M. SACLER MUSEUM, HARVARD UNIVERSITY (1) 617 495-9400 (www.artmuseums.harvard. edu). Until 15 September.

THE ART OF ANCIENT EGYPT. An exhibition of stone sculptures, bronzes, terracottas, and glass from the museum’s collection. ARTHUR M. SACLER MUSEUM, HARVARD UNIVERSITY (1) 617 495-9400 (www.artmuseums.harvard.edu). An ongoing exhibition.


CHICAGO, Illinois

CLEVELAND, Ohio
ART OF THE ANCIENT AMERICAS. Over 170 objects in stone, gold, silver, and cloth from the museum’s collection have been reinstated in a new gallery which opened in December 2001, including several superb jadeite sculptures from Mexico and 16 gold ornaments from Peru. CLEVELAND MUSEUM OF ART (1) 216 421-7340 (www.clevelandart.org).

EARLY CHINESE ART GALLERY. The first gallery of Asian art to be reinstated at the museum since 1970 features more than 50 works of Chinese art from the Neolithic period to the Han Dynasty and features jade sculptures, ceramics, and metalwork — including several important bronze bells which were played during court rituals. CLEVELAND MUSEUM OF ART (1) 216 421-7340 (www.clevelandart.org).

MAGNA GRAECIA: GREEK ART FROM SOUTH ITALY AND SICILY. Some 80 objects from a little-known Greek museum including stone, bronze, and terracotta sculptures, and vases, featuring the early 5th century BC marble youth from Nola. CLEVELAND MUSEUM OF ART (1) 216 421-7340 (www.clevelandart.org). 27 October - 5 January 2003 (then to other venues, Tampa, 2 February - April 2003). Catalogue. (See Exhibition Focus, and article in the next issue of Minerva.)

DENVER, Colorado
ART OF THE TANG DYNASTY. DENVER ART MUSEUM (1) 720 865 5000 (www.denverartmuseum.org). Until 7 December.

GAINSVILLE, Florida
ART OF ASIA FROM THE HARN MUSEUM COLLECTION. This long-term exhibition is presented as a series of focused installations featuring various museums, private collections, and community points of focus are Chinese jade, metalwork, ceramics, and paintings from the Han Dynasty to the Ming period. CLEVELAND MUSEUM OF FLORIDA (1) 13261-2700. Until December 2003.

LOS ANGELES, California
ANCIENT ART FROM THE PERMANENT COLLECTION. A temporary exhibition, including some of the recent acquisitions from the Fleischman collection, until the Paul Getty Museum in Malibu is reopened, now scheduled for 2003. THE GETTY CENTER (1) 310 440-3700 (www.getty.edu).

MALIBU, California
J. PAUL GETTY MUSEUM CLOSED. It should be noted that the Getty Villa Museum, which houses the noted collection of Greek and Roman antiquities, is closed on 6 July 1997 for an extensive renovation, which will probably reopen in 2003 as a center for research, education, and scholarship. (See above.) THE J. PAUL GETTY MUSEUM (1) 310 459-7611.

NEWARK, New Jersey
GLASS IN THE ANCIENT MEDITERRANEAN CULTURES. A reinstallmment of the museum’s renowned Eugene Schaeffer Collection from 1500 BC through to the Islamic period, including various glass and demonstrating ancient techniques for working glass. THE NEWARK MUSEUM (1) 973 596-6530 (www.newarkmuseum.org).

THE SPORT OF LIFE AND DEATH: THE MEASOMERICAN BALGAME. Over 150 objects from what is said to be the world’s first team sport, many of them shown for the first time in the United States. THE NEWARK MUSEUM (1) 973 596-6530 (www.newarkmuseum.org). 1 October - 20 December.

NEW YORK, New York

WASHINGTON, D.C.

CHARLES LANG FREER AND EGYPT. An important collection of 17 Egyptian glass vessels of the 18th Dynasty, acquired by Freer in Cairo in 1905, part of his 1400-piece art collection, are on display for a further three cases of faience vessels, amulets, inlays, and jewellery. FREER GALLERY OF ART, SMITHSONIAN INSTITUTION (1) 202 357-4880 (www.si.edu/asia). An ongoing exhibition.

CHINESE BUDDHIST SCULPTURE IN A NEW LIGHT. The popularity of old carved wood and bronze images for Western collectors in the late 19th century spurred on the production of forgeries. This unusual exhibition addresses the issues of authenticity and attribution since new studies have allowed for more refined analysis and explanation of the geographical and historical contexts in which these images were made. FREER GALLERY OF ART (1) 202 357-4880 (www.si.edu/asia). Until 4 May 2003.


THE QUEST FOR IMMORTALITY: TREASURES OF ANCIENT EGYPT. A blockbuster exhibition of carefully selected masterworks from Egyptian museums, most of which have never been exhibited outside of Egypt, and including some that have never been published or previously put on display. NATIONAL GALLERY OF ART (1) 202 737-4215 (www.nga.gov). Until 14 October (then to Boston). Catalogue (1) 202 633-1730. (See Minerva, pp. 8-17. Reprints of this article are available from Minerva or at the venue for $3.50.)

SEATTLE, Washington
IS EGYPTIAN ART AFRICAN? A continuing exhibition examining ancient Egyptian art and its influence as it relates to African art. SEATTLE ASIAN ART MUSEUM (1) 206 654-3100 (www.seattleartmuseum.org).

Kassel (49) 561 71543 (www.kassel.de/kultur).

Koln FASCINATION OF THE ORIENT: MAX VON OPPENHEIM - RESEARCHER, COLLECTOR, DIPLOMAT. Inez Oppenheim collector, von Oppenheim (1860-1946) was also involved with excavations in Tell Halaf, Syria. RAUTEN- STRAUCH-JOST-MUSEUM, MUSEUM FUER VOLKERKUNDE (49) 221 336 9401 (www.museenkoeln.de). Until 29 December.

Mainz, Rheinland-Pfalz EARLY MIDDLE AGES. A permanent exhibition with over 2200 objects; a major reinstallation and expansion with many pieces acquired from excavations over the past 30 years.

NUERNBERG, Bayern JORDANIEN ARCHAEOLOGY. A new ongoing overview of the rich discoveries of the period from c. 3000 BC to 400 AD, with special emphasis on Petra. NATURNHISTORISCHES MUSEUM (49) 911 227-970 (www.nhm-nuernberg.de).

SPEYER, Rheinland-Pfalz HATSHESUT - QUEEN OF EGYPT. DEUTSCHES BROTSMUSEUM DER PFALZ (49) 6232 13250 (www.museum.speyer.de). Until 27 October.

ULM, Baden-Wurttemberg TA: GRAND AND BREAD IN ANCIENT EGYPT. DEUTSCHES BROTSMUSEUM ULM (49) 731 69 955 (www.brotmus-eum.de). Until 10 November.

Greece Abdera FINDS FROM WEST THracIAN NEREOPOLI. Klaizomeneae sarcophagi, vases, terracottas, and jewellery from the 7th century BC to the 12th century AD from the recent excavations of the Archaeological Society of Athens.

Athens ANCIENT BRONZES OF THE ASIAN GRASSLANDS FROM THE ARTHUR M. SACKLER FOUNDATION. 80 works of art including plaques, buckles, and weapons of the horse-riding steppe dwellers of the 2nd and 1st millennium BC from northern China, Mongolia, and eastern Europe. MUSEUM OF CYCLADIC ART (30) 172 28321. Until 14 September (then to Szeged, Hungary). (See Minerva, this issue, pp. 16-17.)

Piraeus ARCHAEOLOGICAL MUSEUM. The museum houses a major collection of Greek sculptures from Piraeus, as well as from south-west Attica and Salamis. Recent finds include those from the Minean sanctuary on Kythera and the Mycenaean sanctuary at Methana. Also on display are vases from the Geroulas collection. DIONE, ARCHAEOLOGICAL MUSEUM OF PIRAES (49) 1 452-1598.

The Nine Temple Friezes. The east and west friezes, and some of the south and west friezes, have been removed from the temple due to the ever-present air pollution and are now installed at eye level in the museum. THE ACROPOLIS MUSEUM (30) 1 923-8724. A permanent installation.

REOPENING OF THE BENAKI MUSEUM. After several years of reconstruction and elaborate refurbishment the museum has reopened, adding to its new vinitres hundreds of objects long in storage. BENAHIK MUSEUM (30) 361-2694.

IRELAND DUBLIN ANCIENT EGYPT. A recently opened permanent display of Egyptian antiquities from the Museum's own collections. NATIONAL MUSEUM OF IRELAND (355) 1 677-7444 (www.museum.ie). Ongoing.

NATIONAL MUSEUM OF IRELAND: ARCHAEOLOGICAL COLLECTIONS. The museum's collections are now displayed in individual galleries including The Treasury, featuring Celtic and medieval art, Ireland's Gold, Prehistoric Ireland, and Viking Age Ireland. NATIONAL MUSEUM OF IRELAND (355) 1 677-7444 (www.museum.ie). Ongoing.

Israel Haifa HECHT MUSEUM: PERMANENT SPECIAL EXHIBITIONS. ANCIENT CRAFTS AND INDUSTRIES: PHOCENICS ON THE NORTH COAST OF ISRAEL IN THE BIBLICAL PERIOD. (972) 4 825-7773 (www.research.haifa.ac.il/ -hecht/).

Jerusalem HANDLED WITH CARE: GLASS IN THE ISRAEL MUSEUM. 300 works from the museum's outstanding collection, dating from the 1st to the 20th century.


PLAYGROUND OF THE GODS: THE BALLGAME IN PRECOLUMBIAN ART. Mayan, Toltec, and Aztec objects include the world's oldest ball court, figures of players, stone reliefs of equipment, and ceramics depicting mythological tales about the game. In addition to the museum's objects, there are loans from the Jay Kislak Foundation, Miami, and Michael Fuchs, New York. A film accompanies the exhibition. ISRAEL MUSEUM (972) 2 670-8811 (www.imj.org.il). Until January 2003.

Hungary Szeged ANCIENT BRONZES OF THE ASIAN GRASSLANDS FROM THE ARTHUR M. SACKLER FOUNDATION. THE FERENC MORA MUSEUM. 22 October - 16 February. (See Minerva, this issue, pp. 16-17.)

Italy Aosta GLASSWAY. An exhibition examining works in glass, which range from archaeological finds to contemporary pieces. MUSEO ARCHEOLOGICO REGIONALE (39) 0165 275963. Until 27 October.

EXHIBITION FOCUS MAGNA GRAECIA Greek Art from South Italy and Sicily. Cleveland Museum of Art 27 October - 5 January Tampa Museum of Art 2 Feb - 20 April

Youth of Agrigento, 5th Century BC. Photo by Bruce M. White, courtesy of the Museo Archeologico Regionale di Agrigento.

An unprecedented exhibition of ancient Greek art, selected from the rich collections of Italian museums. Included are masterworks of Greek vase-painting, gold jewellery and terracotta, stone, and bronze sculpture. These works of art have never been seen in the United States and will be exhibited at only two American venues, in Cleveland and Tampa, offering American audiences a vivid picture of the material culture of the Greeks who, beginning in the 4th century BC, colonized southern Italy and Sicily. Dating from the 7th to the 3rd century BC, objects in the exhibition reflect Greek mythology, poetry, religious practices and beliefs, athletic competition, and theatrical performances. So profound was Greek influence, and so abundant and rich were the resources of this region, that it came to be known in antiquity as Magna Graecia (Great Greece). This is a rare opportunity to see works of the highest quality from Agrigento, Gela, Paestum, Palermo, Reggio Calabria, Sybaris, Syracuse, and Taranto, including the early 5th century BC marble youth of Agrigento.
THE MYTH OF EUROPA. 150 works illustrating the myth of the Phoenician princess Europa's abduction by Zeus, including Etruscan mirrors and wall paintings from Pompeii. GALLERIA DEGLI UFFIZI (39) 055 2654321. Until 6 January.

VERONA
SASSI ROMAN BRONZES. MUSEO ARCHEOLOGICO AL TEATRO ROMANO (39) 45 801-0587. Until 30 September.

JAPAN
NAGOYA

NETHERLANDS
LEIDEN
DOUBLE FOCUS: DUTCH EXCAVATION PHOTOGRAPHS 1900-1940. This fascinating photographic exhibition, compiled from the museum’s archives, tells the story of pioneering archaeo- logical excavations a century ago. RIJKSMUSEUM VAN OUDHEDEN (31) 71 516-3163 (www.romo.nl). Until 27 September. (See Minerva, March-April 2002, pp. 50-53.)

RIJKSMUSEUM VAN OUDHEDEN: NEW EXHIBITIONS. After a five-year pro- gramme of extensive refurbishment, in May 2001 the Rijksmuseum van Oudheden unveiled its new exhibitions of renowned national collections from ancient Egypt, the Near East, the classical world and the early Nether- lands. RIJKSMUSEUM VAN OUDHEDEN (31) 71 516-3163 (www.romo.nl). Permanent exhibition. (See Minerva, July-August 2001, pp. 8-13.)

POZNAŃ

WARSAW
GALLERY OF ANCIENT ART. An impor- tant collection completely reorgan- ized in 2000, including many major works of art. The wall paintings and other objects excavated at Faras are in Vienna until 15 September. MUZEUM SOCIETY OF WARSAW (NAS- TIONAL MUSEUM IN WARSAW) (48) 22 621 10 31 (www.mnw.art.pl).

POLAND
TARRAGONA

SWEDEN
UPPSALA
THE AGE OF THE MUMMIES - THE EGYPTIAN MUMMY IN THE HISTORY OF WESTERN CULTURAL CIRCLES. MUSEUM GUSTAVIANUM, THE VICTORIA MUSEUM FOR EGYPTIAN ANTIQUITIES. UPPSALA UNIVERSITY MUSEUM. E-mail: museum@gustavian um.uu.se.

MEETINGS, CONFERENCES, & SYMPOSIUMS
6 - 8 September. THE PRODUCTION AND USE OF CHARCOAL FROM ANTIQUITY TO THE PRESENT. International Symposium. Convened by P. Horn, Institute of Mineralogy, Munich. E-mail: horn@petrol.min. uni-muenchen.de.

8-13 September. FIRST WORLD CON- FERENCE NEAR EASTERN STUDIES. Mainz. Contact: WOCMES Sekretariat, Prof. Dr. Günter Meyer, Zentrum für Forschungen zur Arabischen Welt, Geographisches Institut, Universität Mainz, D-55099 Mainz. Fax: 49 61 392 4736. E-mail: wocmes@geo.uni- mainz.de.

9-14 September. The 10TH INTERNATIONAL CONFERENCE OF THE SOCIETY FOR NUBIAN STUDIES. Rome. Contact: Congresi di Oriente. Cattedra di Egitologia, Via Palestro 62, 00185 Rome, Italy. E-mail: nubia.conference@rm.cisadu.it, unirma1.it.

10 - 15 September. MEDIEVAL EUROPE. The third international con- ference on medieval and later archaeology. Basel, Switzerland. Contact: Medieval Europe Basel 2002, c/o Archeologische Gesellschaft, Petersgraben 11, POB, CH-4001 Basel, Switzerland. Fax: (41) 61 267
23 76. E-mail: info@mebs-2001.org.

11 - 15 September, SECOND INTERNATIONAL NICOPOLIS SYMPOSIUM. Theopaneanous Conference Hall, Preveza, Greece. Contact: Vivi Katsarou. Tel: (30) 61 682-2223. E-mail: nicopolis@bigfoot.com.


20 - 22 September. WORKING ON THE WATERFRONT: SHIPBUILDING, FISH PROCESSING AND RELATED MARITIME INDUSTRIES. Sixth International Conference on Waterfront Archaeology, University of Southampton. Jointly organised by the Centre for Maritime Archaeology, Southampton, the School of Ocean and Earth Science, London, and the Hampshire and Wight Trust for Maritime Archaeology. E-mail: jra@soton.ac.uk. or g.mine@ucl.ac.uk.

24 - 29 September. EIGHTH EUROPEAN ASSOCIATION OF ARCHAEOLOGISTS ANNUAL MEETING (EAA). 8 Patmou Street, Thessaloniki, Greece GR-55133. Contact e-mail: symvol@symvoli.com.

27-29 September. CLASSICAL MYTH AND FEMINIST THOUGHT. Burwalls Exhibition Centre. Contact: Dr V. Zajko, Department of Classics and Ancient History. 11 Woodland Road, Bristol BS8 1TB. E-mail: V.Zajko@bristol.ac.uk.

12 October. PREHISTORIC POTTERY: PEOPLE, PATTERN, & PURPOSE. Pottery: Ceramic Research Group and Ceramic Petrology Group joint conference. Contact: Alex Gibson, Chair PCRG, Department of Archaeological Sciences, University of Bedford, BD7 1DP. E-mail: a.m.gibson1@bradford.ac.uk.

18-19 October. THE ICONOGRAPHY OF CYLINDER SEALS IN THE ANCIENT NEAR EAST. Colloquium at The Warburg Institute, Woburn Square WC1H 0AB. Tel: (44) 20 7862 8926. Fax: (44) 20 7862 895. Website: www.sax.ac.uk/Warburg.

24-29 September. EUROPEAN ASSOCIATION OF ARCHAEOLOGISTS. Eighth Annual Meeting. Aristotle University, Thessaloniki, Greece. Contact: Symvoli Company Organisers Ltd, 8 Patmou Street, GR-55133 Thessaloniki. Tel: (30) 310 425159. E-mail: symvoli@symvoli.com.gr.

26-30 October. THE ORIGIN AND DEVELOPMENT OF MAGALITHIC MONUMENTS IN EUROPE. Musee des Tumulus de Bougon, Deux-Sevres, western France. Contact: Elaine Lacroix, Musee des Tumulus de Bougon, 79800 Bougon. Fax: (33) 5 49 03 14 05. E-mail: musee- bougon@cg79.fr.

31 October - November. DOVER BRONZE AGE BOAT IN CONTEXT: SOCIETY AND WATER TRANSPORT IN THE PREHISTORIC BRONZE AGE. International conference organised by the Dover Bronze Age Boat Trust at Maison Dieu. Contact: Denise de La Roziere, Tours of the Realme, Hammond House, Limekiln Street, Dover, Kent CT17 9EE. Tel: (44) 0348 248 304. Fax: (44) 1304 240 374. E-mail: bronzeageboat@btopenworld.com.

LECTURES
UNITE KINGDOM
LONDON
19 September. NEW LIGHT ON THE PERSIAN EMPIRE. Amelie Kuhrt. Anglo-Israel Archaeological Society lecture at the British Museum, London WC1. 6pm (following AGM).

21 September. TRADITIONAL YEMEN. Exploration Fund lecture. Contact: British Museum, London WC1. Contact: Box Office, British Museum, 36 Great Russell St. WC1D 3DG. Tel: (44) 20 7323 8181.


5 October. RED SEA TRADE AND TRAVEL. Study day organised by the Society for Arabian Studies and the Department of the Ancient Near East. Clore Centre, British Museum WC1. Tickets £22 (£22 members and BMF) Contact: Box Office, British Museum, 36 Great Russell St. WC1D 3DG. Tel: (44) 20 7323 8181.

6 October. RED SEA TRADE AND TRAVEL. Workshop organised by the Society for Arabain Studies Red Sea Studies Project. British Museum, London WC1. Tickets £25 (£25 members and BMF) Contact: Society for Arabain Studies, British Academy, 10 Carlton House Terrace, London SW1Y 5AH. E-mail: ionisthompson@ukonline.co.uk or stonefrancine@hotmail.com.

8 October. POETS AND LILYBA. Anthony Summell. British Academy, 10 Carlton House Terrace SW1. Society for Libyan Studies lecture. 5.30pm.

9 October. CURRENT ARCHAEOLOGICAL RESEARCH IN SYRIA. Jonathan Tubb. Stevenson lecture theatre, British Museum WC1. Exploration Fund lecture. Contact: (44) 20 7935 5379; fax 020 7486 7438; PEFUND@compuserve.com; www.pef.org.uk. 6pm.

10 October. THE PREHISTORY OF NUBIA: THE LESSONS OF 40 YEARS OF RESEARCH. Fred Wendorf. Stevenson lecture theatre, British Museum WC1. 6pm (following AGM). Tickets £5 (£2.50 BMF, £10 SARS members) includes reception. Cheques payable to SARS with s.a.e to SARS, c/o Dept Ancient Egypt and Sudan, British Museum, 36 Great Russell St. Contact 020 7323 8500/8306.

USA
PORTLAND, Oregon
22 September. ANCIENT QUESTS FOR ETERNAL LIFE AND FUTURE PROSPECTS FOR THE EGYPTIAN METROPOLIS OF CLAUDIANS PETRIE. Dr Stephen Quirke, Portland State University. For details tel. (1) 503 257-2973 or see website: www.acsa nw.org.

AUCTIONS & FAIRS
12-20 October. CULTURA, Basel. Basel's premier fair for antique art, at which Egyptian, pre-Colonial, Asian, and Islamic Art are well represented by the world's leading specialist dealers. For details see website: www.cultura-fair.ch

APPOINTMENTS
Richard C. Holbrooke the former U.S. Ambassador to Germany, Assistant Secretary of State, and Permanent U.S. Representative to the United Nations, follows Maurice Greenberg as Chairman of the Asian Society in New York as of 17 October.

Jack Lovman has been appointed as Director of the Museum of London. Prof. Lovman has specialized in designing and developing museums and exhibitions. The previous director, Simon Thurley, is now the chief executive of English Heritage.

Julian Raby succeeds Milo C. Beach as Director of the Frer Gallery of Art and the Arthur M. Sackler Galleries at the Smithsonian Institution. Dr Raby is a member of the Faculty of Oriental Studies at the University of Oxford, and England, and has been Chairman of Curators of the Oriental Institute and Chairman of Board of the Oriental Studies.

EXHIBITION
Barbara Adams, 57, Curator, Petrie Museum of Egyptian Archaeology, and Honorary Fellow, University College London. Barbara Adams spent more than 36 years curatoring the over 80,000 ancient Egyptian artefacts collected by the great British archaeologist, Sir William Matthew Flinders Petrie (1853-1942). Joining the museum in 1965, it is thanks to her tireless efforts over the years that the museum now enjoys excellent standards of presentation, and a high profile, granted designated status as a museum of national importance. In 1985 she founded the Friends of the Petrie

Museum, a fundraising body that has brought about the conservation of the hundreds of Petrie mummy portraits (a volume of selected examples is planned as a memorial and tribute to her). Her main interests lay in prehistoric Egypt and she worked particularly at the early site of Hierakonpolis with the American prehistorian Michael Hoffman. She directed the excavations on the elite cemetery from 1996-2000 where, among her discoveries was the earliest elepant found in Egypt. She wrote numerous articles and 13 books, several of them on Egyptian museum collections, and others on Predynastic and Protodynastic Egypt, as well as founding and acting as editor for the Shire Egyptology Books, a much acclaimed, student-oriented series.

J. Carter Brown, 67, Director of the National Gallery of Art from 1969 to 1992 and Head of the U.S. Commission of Fine Arts from 1971 until this past May. He was instrumental in organizing the first so-called 'blockbusters', including the famous 1976 exhibition 'Treasures of Tutankhamun'.

Deno Leventis, 64, businessman, philanthropist and Ambassador to Unesco. President of the A.G. Leventis Foundation, since 1978, he worked ardently to preserve the cultural heritage of Cyprus against looting and supported the restoration of classical and Byzantine period monuments in Cyprus, Greece, and Bulgaria. The Leventis Foundation made important donations to establish galleries for Greek and Cypriot art in major museums in Canada, Denmark, the UK, and the USA.

I will be happy to provide more information if you need it.
Egyptian Old Kingdom limestone head of a man, Vth-VIth Dynasty, 2494-2181 BC. H. 10.8 cm. (4 1/4 in.)

Egyptian New Kingdom lion hunt scarab, Amenophis III, ca.1386-1349 BC. L. 61 mm. (2 1/2 in.)

Egyptian reddish brown stone enthroned Osiris, XXVIth Dynasty, 664-525 BC. H. 16.5 cm. (6 1/2 in.)

Egyptian limestone bust of the lion-headed Sekhmet, Ptolemaic Period, 305-30 BC. H. 14.6 cm. (5 3/4 in.)

A selection of Egyptian antiquities from our 2003 catalogue. For additional information, please contact the New York gallery.

Our 2003 catalogue, Vol. XIV, illustrating nearly 300 select antiquities in full colour, is now available upon request.
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www.royalathena.com

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For additional information, please contact the New York gallery.

Corinthian pottery lidded pyxis, earlier 6th Century BC.  H. 12.4 cm. (4 7/8 in.)
Attic black-figure Detmira type lekythos by the Pharos Painter, ca. 550-525 BC.  H. 19.7 cm. (7 3/4 in.)
Attic black-figure amphora by a follower of Euphiletos, ca. 510 BC.  H. 25.4 cm. (10 in.)
Attic white ground lekythos by the Sappho Painter, ca. 500-490 BC.  H. 18.7 cm. (7 3/8 in.)

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